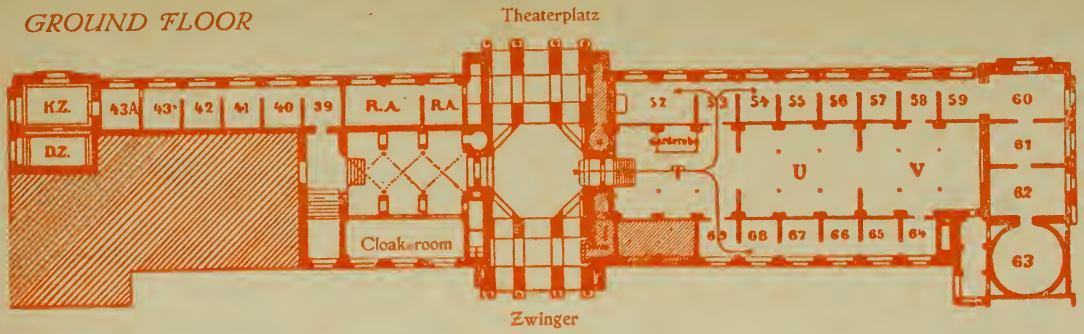
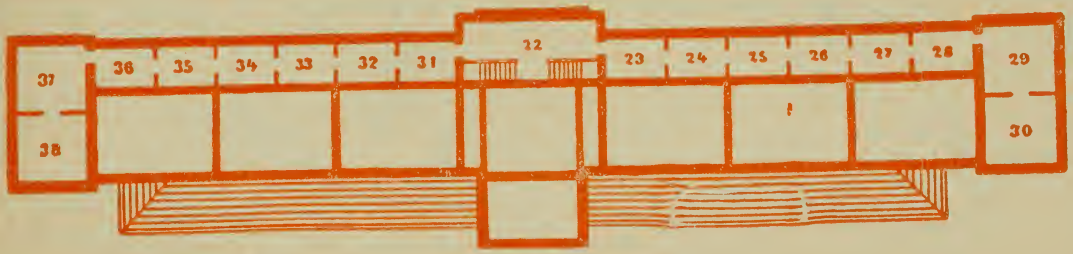
# CATALOGUE OF THE PICTURES IN THE ROYAL GALLERY AT DRESDEN

## GROUND FLOOR




## SECOND FLOOR



i 16 P

## GROUND FLOOR

| Room | |
|---|---|
| 39–43 | Library and Secretaries' rooms |
| 43A | Ante-room (closed) |
| KZ | Kommissions-room |
| DZ | Directors' room |
| RA | Studio for repairing and restoring pictures |
| TUV | Italian painters of the XVIII. Century |
| 52 | Pastels and Miniatures |
| 53 | French painters of the XVIII. Century (Rigaud) |
| 54 | French painters of the XVIII. Century (Watteau) |
| 55 | German painters of the XVIII. Century (Graff) |
| 56 | German painters of the XVIII. Century (A. Kauffmann) |
| 57 | German and Italian painters of the XVIII. Century (Batoni) |
| 58 | Italian painters of the XVIII. Century (English painters) |
| 59 | Italian painters of the XVIII. Century (Rotari) |
| 60 | Italian painters of the XVIII. Century (Canaletto) |
| 61 | Italian painters of the XVIII. Century (Canaletto) |
| 62 | Italian painters of the XVIII. Century (Canaletto) |
| 63 | (Rotunde) Pastels |
| 64 | Italian painters of the XVIII. Century (G. M. Crespi) |
| 65 | German painters of the XVIII. Century (Dietrich) |
| 66 | German painters of the XVIII. Century (Dietrich) |
| 67 | German painters of the XVIII. Century (Dietrich) |
| 68 | Kaspar David Friedrich and his contemporaries |
| 69 | French painters of the XVIII. Century (Silvestre) |

## SECOND FLOOR

| | |
|---|---|
| 22–38 | Painters of the XIX. Century |

RAFFAELLO SANTI
MADONNA DI SAN SISTO

# CATALOGUE OF THE *PICTURES* IN THE ROYAL GALLERY *AT DRESDEN*

PUBLISHED BY AUTHORITY

*EIGHTH EDITION*

*WITH 53 ILLUSTRATIONS*

1912

PUBLISHERS

BUCHDRUCKEREI DER WILHELM UND BERTHA v. BAENSCH STIFTUNG DRESDEN

JULIUS BARD VERLAG FÜR LITERATUR UND KUNST BERLIN

*Printed and bound by Wilhelm und Bertha v. Baensch Stiftung, Dresden*
*Cover-desin by Walter Tiemann*

168 *Tiziano Vecelli*

169 *Tiziano Vecelli*

# CONTENTS


Plan of the Ground Floor and of the Second Floor — To face title page

Preface . . . . . IX

Introduction . . . . . XI

The early pictures *to the end of the XVIII. Century*

I Byzantine School . . . . . 3

II Italian Schools of the XIV. and XV. Centuries . . . . . 5

*Florence* . . . . . 6
*Siena* . . . . . 8
*Umbria* . . . . . 9
*Ferrara* . . . . . 10
*Bologna* . . . . . 11
*Venice and Venetian territories* . . . . . 11
*Milan* . . . . . 14

III Italian Schools of the XVI. Century . . . . . 15

*Florence* . . . . . 16
*Siena* . . . . . 18
*Rome* . . . . . 18
*Bologna* . . . . . 20
*Ferrara* . . . . . 22
*Parma and Modena* . . . . . 25
*Venice and Venetian territories* . . . . . 27
*North Italy* . . . . . 39

IV Italian Schools of the XVII. and XVIII. Centuries . . . . . 41

*Bologna* . . . . . 42
*Rome* . . . . . 51
*Naples* . . . . . 55
*Florence* . . . . . 58
*Venice and Venetian territories* . . . . . 60
*Milan* . . . . . 69
*Genoa* . . . . . 71

V Spanish School . . . . . 73

*XVI. Century* . . . . . 74
*XVII. Century* . . . . . 74

VI French School . . . . . 79

*XVI. Century* . . . . . 80
*XVII. Century* . . . . . 80
*XVIII. Century* . . . . . 84

VII English School . . . . . 89

# CONTENTS


VIII Flemish and Dutch Schools of the XV. and XVI. Centuries .. 91
*Flemish painters* .. 92
*Dutch painters* .. 97

IX Flemish School of the XVII. Century .. 101
*The Masters of the transition period* .. 102
*Antwerp* .. 109
*The Genre-painters of Antwerp and Brussels* .. 118
*Antwerp and Brussels painters of scenes in camp and on the battle-field* .. 123
*Lanascape and Marine painters of the Antwerp and Brussels School* .. 125
*The Architectural painters of Antwerp* .. 130
*The Antwerp painters of animals, still-life, fruit and flowers* .. 131
*Walloon School* .. 135

X Dutch Schools of the XVII. Century .. 137
*Utrecht* .. 138
*Delft* .. 145
*Hague* .. 147
*Haarlem* .. 150
*Amsteraam* .. 166
*Leyden* .. 181
*Midaelburg, Dordrecht and Rotterdam* .. 187
*Kampen, Deventer and Alkmaar* .. 192
*Various schools* .. 193

XI German Schools XV. and VXI. Centuries .. 197
*Middle Rhine* .. 198
*Franconian* .. 198
*Swabian* .. 200
*Saxon* .. 202
*South German* .. 207

XII German Schools from the end of the XVI. to the end of the XVIII. Century .. 209

Modern pictures *from the beginning of the XIX. Century*

I. German Schools .. 231
*Dresden* .. 232
*Düsseldorf* .. 250
*Munich* .. 254
*Berlin* .. 263
*Vienna* .. 267
*Carlsruhe, Stuttgart and Frankfort-on-Main* .. 269
*Weimar* .. 272
*North German* .. 273

# CONTENTS


II Foreign Schools . . . . . 277
*French painters* . . . . . 278
*American and English painters* . . . . . 279
*Swiss painters* . . . . . 280
*Scandinavian painters* . . . . . 280
*Belgian painters* . . . . . 281

Pastels, Miniatures and Tapestries

I Pastels . . . . . 285
*Italian painters* . . . . . 286
*French painters* . . . . . 295
*German painters* . . . . . 296

II Miniatures . . . . . 299
*The early electoral Collection* . . . . . 300
*The Von Römer Collection* . . . . . 305
*The Preuss Collection* . . . . . 306
*The Von Reitzenstein Collection* . . . . . 309
*The Grahl Collection* . . . . . 314
*Miniatures acquired singly* . . . . . 314
*The Von Zahn Bequest* . . . . . 316
*The Ottilie Kriebel Bequest* . . . . . 316

III The Tapestries . . . . . 319
*Old Flemish tapestries* . . . . . 320
*The Raphael tapestries* . . . . . 320

Appendix
List of pictures lent . . . . . 323

Index of the artists' names . . . . . 341

Plan of the First Floor — to face the last page

# PREFACE

The new impression of the smaller edition of the Royal Picture Gallery Catalogue is based on the excellent catalogue compiled by Wirkl. Geheimer Rat Karl Woermann, with such revision and alterations as have been found necessary to bring it up to date. To the historical and critical remarks have been added particulars as to the mode of acquisition of each picture, while a more effective type has been employed. The numerous pictures loaned to other places are not included in the text proper, but will be found in a brief appendix. In view of the fact that the whole collection without exception has been photographed by authority for inclusion in a larger Catalogue now in preparation, detailed information on this point has been omitted.

For the guidance of those using this catalogue the following directions are given:

1. The room in which the picture is hung is designated by a capital letter in the case of the large rooms, including those of the wings, on the first floor, and by figures in the case of the small rooms ⟨Kabinette⟩ on all three floors. The figure following the capital letter or the letter following the figure shows on which wall the picture hangs. Compare plan.

2. The measurements are given in metres and centimetres.

3. The abbreviations G.-W., N. G.-W., G.-W. N.F. refer to the Engravings of the 18th and 19th Centuries which are on sale singly or collectively in the Secretary's office.

4. The pictures temporarily housed in the business premises of the gallery and more particularly in the old "Landhaus" are designated by the expression "Store=rooms".

The English translation has been made by Mr Harry Virgin M.A. Oxford.

POSSE

# INTRODUCTION

The Dresden Royal Picture Gallery is in its essential features the creation of the two art and splendour loving princes who, as Electors of Saxony, are known as Friedrich August I and Friedrich August II, and, as Kings of Poland, as Friedrich August II (Augustus the Strong) and Friedrich August III. It follows as a matter of course that the taste of XVII. Century Collectors, who only recognized, outside the artists of their own day, the great masters of the XVI. and XVII. Centuries and held in small esteem the earlier Schools, reflects itself in the bulk of the pictures in the Dresden Collection even at the present day.

Even before the XVIII. Century the reigning House of Saxony already possessed in its Kunstkammer and Palaces a nucleus of pictures in which even the old masters were, to some extent at least, represented, and the exertions of the XIX. Century have been directed towards establishing a department of contemporary art and also towards filling in lacunae in the earlier Schools.

In the history of the gradual growth of the Dresden Gallery three distinct periods may be traced. The first, which is so to speak introductory, embraces the XVI. and XVII. Centuries, the second the XVIII. and the third the period from the beginning of the XIX. up to the present day.

We may date the commencement of the first of these periods in the year 1560, when the Elector August set apart the rooms above his suite of apartments in the Royal Palace as a "Kunstkammer" for his collection of works of art and curios of every description, such as generally obtained at the princely courts of that time.

This period of the history of the Collection is merely the early history of the Kunstkammer, which, be it mentioned, did not by any means cease to exist as such, when the greater number of its best pictures were transferred to the Gallery proper in 1722. According to the inventory of 1587 it possessed at that time, besides the recently acquired "16 exquisitely painted panels" by Hans Bols of which nine (Nos. 822—890) are now in the Gallery, only two celebrated pictures by distinguished artists viz: "Adam" (No. 1911) and "Eve" (No. 1912) by Lucas Cranach the Elder, and, until the inventory of 1640 was made, the only additions, apart from unknown German artists, were a few masterpiece of the Elder Cranach, the seven important pictures from Dürer's Studio (Nos. 1875 to 1881), the five Swabian panels of the Childhood of the Saviour (Nos. 1896—1900) and a few more small panels by Hans Bols.

# INTRODUCTION

The fact that the art treasures of the Kunstkammer were greatly increased in the second half of the XVII. Century and the first decade of the XVIII, is proved by the remark "taken from the Kunstkammer", put after 284 pictures in the first Gallery inventory of 1722 and is still further evidenced by a catalogue compiled by Hantzsch of the pictures which were taken from the Kunstkammer in 1717 and distributed in the various apartments of the palace.

Among these pictures were a number of important works, as for example Giorgione's "Venus" ⟨No. 185⟩, Paudiss' Portrait of a young man in a grey hat ⟨No. 1596⟩, described in the inventory of 1722 as "the artist's own portrait", "Chalking up the Score" by David Teniers the Younger ⟨No. 1073⟩, Gerard Dou's "Old Woman Sewing" and several pictures by Wouwerman.

The second period, during which the Gallery proper may he said to have been founded, dates from the accession in 1694 of Augustus the Strong, during whose reign the best of the before mentioned pictures of the Kunstkammer were in all probability acquired.

In Dresden the purchases were at first directed by the Chief Court-painter Samuel Bottschild ⟨1642—1707⟩, through whom for example Dürer's "Dresden Altar" ⟨No. 1869⟩ was acquired from the Wittenberg "Schlosskirche" in 1687, and were afterwards continued by the Cabinet Minister Graf von Wackerbarth, Fieldmarshall von Flemming and more particulary by Baron Raymond Le Plat, Chief Court-architect at the Electoral Court of Saxony.

At that time Antwerp was the principal head quarters abroad of the Saxon agents for the acquisition of pictures. In 1708 and 1709 the King-Elector caused a number of works of the Flemish and Dutch Schools to be purchased there through his "Premier Commissaire" Raschke, whilst those acquired from Italy passed mostly through the hands of a certain Kindermann. In this may a number of choice works had already been secured in 1722.

The Flemish School was represented by Rubens ⟨No. 962 A⟩, Jordaens ⟨No. 1009⟩, Teniers ⟨Nos. 1066, 1072, 1076, 1082, 1085, 1085 A⟩ and Vandyck ⟨Nos. 1022 and 1023⟩; the Dutch School by Dou ⟨Nos. 1704—1706, 1711—1716⟩, Matsu ⟨No. 1736⟩, Terborch ⟨No. 1830⟩, Bol ⟨No. 1606⟩, Wouverman ⟨Nos. 1413, 1415, 1419, 1427, 1428, 1433, 1451, 1452, 1459, 1460⟩ and J. D. de Heem ⟨Nos. 1261, 1262 and 1267⟩; Italy by Cima da Conegliano ⟨No. 62⟩, Fr. Albano ⟨No. 340⟩ and a good many painters of the early XVII. Century; and finally the French School by Nicolas Poussin ⟨No. 719⟩. Augustus the Strong now decided to

170 *Tiziano Vecelli*

*185* *Giorgione*

have an inventory made of his collections, and to select the best specimens from such with a view to the formation of a recognized Picture Gallery.

In 1722 he caused the 1938 pictures which were destined to institute the Gallery to be placed, under the direction of Le Plat, his "premier architecte" before mentioned, in the second storey of the "Stallgebäude" adjoining the "Jüdenhof".

Le Plat and the "Geh. Cämmerier" Steinhänser were appointed the first Gallery inspectors. On Steinhäuser devolved the duty of preparing catalogues, and the fruits of his labours may be seen in the excellent inventories which are still extant. As regards the purchase of pictures however Le Plat was as heretofore the moving spirit, and thanks to his judgment and capacity so many excellent works were secured that, at the death of Augustus the Strong in 1733, the Gallery could vie with the best collections of that time. Among its treasures we may mention Rembrandt's "Samson expounding his riddle" ⟨No. 1560⟩ and his "Portrait of himself" ⟨No. 1569⟩, Vandyck's "Drunken Silenus" ⟨No. 1017⟩, J. Jordaen's "Wie die Alten sungen" ⟨No. 1014⟩, Palma Vecchios "Holy Family" ⟨No. 191⟩ and "Venus" ⟨No. 190⟩, Guido Reni's "Venus and Cupid" ⟨No. 324⟩ and Padovanino's "Judith with the Head of Holofernes" ⟨No. 525⟩.

But by far the most brilliant epoch in the history of the Gallery was the time of Augustus III, successor of Augustus the Strong, who during a reign of thirty years brought together in his capital the greater part of those master-pieces on which the world-wide fame of the Dresden Gallery rests.

This Monarch's puissant and capable Minister, Graf von Brühl, in his characteristically masterful manner took entirely into his own hands all further acquisitions of works of art. The real connoisseur of art at the Saxon court, however, was Brühl's private secretary, Carl Heinrich von Heinecken, who was invested by the Count with full powers to use his own judgment in the selection of pictures. He is known as the author of "Nachrichten von Künstlern und Kunst-sachen" ⟨Notes on Artists and Works of Art⟩ and of the "Dictionnaire des artistes", the manuscript of which is still preserved in the Dresden Gallery of Engravings.

Under the direction of this able man, Saxon agents were employed in all the Art-centres of Europe. Diplomatic representatives were enrolled in the service in the principal capitals, while to less important places artists or specialists were delegated.

First and foremost Italy was the chief field of activity displayed by the King's emissaries. In Venice they were under the supervision of Count Villio, the

Saxon Ambassador. One of the most enterprising of these agents was Ventura Rossi, who in 1738 sent 44 pictures to Dresden, among them being Ribera's "S. Francis on the Bed of Thorns" ⟨No. 685⟩, in 1741 as many as 70 including the great "Presentation in the Temple" by Paolo Farinati ⟨No. 223⟩, and in 1744 a further 65, among which were two Madonnas by Sassoferrato ⟨Nos. 430 and 431⟩. Rossi, however, was outrivalled by the brillant writer Count Algarotti, who visited Italy in 1743 for the sole purpose of securing pictures for the Saxon Court, and his purchases, though fewer in number than those of Rossi, surpassed them in value. Among them we may mention the Holbein Madonna which, even though no longer ranking as an original, will always be one of the gems of this Gallery, and the "Three Sisters" by Palma Vecchio ⟨No. 189⟩.

All previous and succeeding purchases were however eclipsed by that of the renowned collection of Duke Francis III of Modena effected by Count Villio, Ventura Rossi and the celebrated art-critic Antonio Maria Zanetti in Venice. By this transaction the Saxon Court came into possession, at a single stroke, of a magnificent collection of first class works by great Italian Masters such as had never before been seen north of the Alps. The sum paid for them amounted to 100,000 sequins, to which must be added considerable incidental expenses. Included among these valuable acquisitions were all the works by Correggio which this Gallery possesses, almost all those by Dosso Dossi and Garofalo, the chief pictures of A. Carracci, Guido Reni and Guercino, Titian's "Tribute Money" ⟨No. 169⟩ and the best of this artist's portraits, four large paintings by Paul Veronese from the Cuccina Palace ⟨Nos. 225—228⟩, Andrea del Sarto's "Offering of Isaac" ⟨No. 77⟩ and Giulio Romano's "Madonna del Catino", together with some important works by other than Italian painters, e. g. Holbein's "Portrait of Moretti" ⟨No. 1890⟩, the fine portrait by Velasquez ⟨No. 697⟩ and Rubens' S. Jerome ⟨No. 955⟩.

The Modena pictures reached Dresden in 1746, but Augustus III and Count Brühl were far from relinquishing the idea of further purchases in Italy. To mention a few, Zanetti acquired in 1747 the wonderful "Santa Conversazione" ⟨Madonna and Child⟩ by Titian ⟨No. 168⟩ in Venice. In 1748 Bernardo Benzoni purchased Gessi's "Repentant Magdalene". In 1749 the Director of the Gallery, Guarienti, visited North Italy in person and returned with several masterpieces, including Palma Vecchio's "Virgin and Child" ⟨No. 188⟩. In 1750 the painter Siegm. Striebel bought the fine "Holy Family" by Garofalo ⟨No. 134⟩ in Rome,

and in 1752 the "Canonicus" Luigi Crespi sent from Bologna Guido Reni's "Ninus and Semiramis". Of all the confidential agents the most successful was the painter Carlo Cesare Giovannini of Bologna who in 1754 accured for 20,000 ducats the Madonna di San Sisto by Raphael ⟨No. 93⟩, still the most celebrated picture of this gallery, which up to that time had adorned the High-altar of the Church of San Sisto at Piacenza.

On this side the Alps the principal theatres of the Saxon agents' efforts were Bohemia and Paris. To begin with, the Wallenstein-Collection at Dux was acquired in 1741, 268 pictures for 22,000 florins, including the masterpiece by Jan Vermeer of Delft ⟨No. 1335⟩ and the two beautiful little portraits by Frans Hals ⟨Nos. 1358 and 1359⟩. Next followed 48 pictures from Prague in 1742, among them Fr. Snyder's "Still-life with a dog and her puppies" ⟨No. 1192⟩. The most important acquisition from this town was made in 1749, when 69 pictures of the Prague Gallery, including Rubens' "Boar Hunt" ⟨No. 962⟩, passed into the possession of the Dresden Gallery for the sum of 50,000 thalers.

Hardly less favourable a field was afforded by Paris, from which city the Secretary of Legation de Brais and his man of business Le Leu, who had the advantage of the advice of the noted painter Rigaud, acquired in 1742 a number of valuable paintings for 86,346 livres from the effects of Prince Carignan, including both the principal Carlo Dolcis in this gallery ⟨Nos. 509 and 510⟩, Poussin's "Adoration of the Kings" ⟨No. 717⟩, Rembrandt's "Portrait of his wife" ⟨No. 1562⟩ and Rubens' "Lion Hunt". On the death of de Brais, in the same year, Le Leu became solely responsible for further purchases and in 1749 and succeeding years he was able to send to Dresden among other pictures Rembrandt's "Portrait of himself with his wife on his lap" ⟨No. 1559⟩, Dou's "Violin-player" ⟨No. 1707⟩ and a number of Wouwerman's later works ⟨Nos. 1417, 1424, 1444, 1446, 1448, 1463, 1464⟩.

As may naturally be supposed, purchases on such a gigantic scale entailed the employment of able coadjutors under the supervision of Brühl and Heinecken. Le Plat died in 1742, and the Bohemian painter Joh. Gottfried Riedel, who had been appointed court-painter in 1739, was made Inspector of the Picture Gallery conjointly with the aged Steinhäuser. At the very outset of his official career Riedel found himself faced by an entirely new problem. The premises were becoming too limited to accommodate the pictures of the collection,

swelled as it was by the recent acquisitions during 1741 and 1742. The upper part of the "Stallgebäude" therefore was adapted for their reception and formed into a Gallery proper in the modern sense ⟨the present "Johanneum"⟩, where the collection remained until past the middle of the XIX. Century. This work was begun in 1744 and finished in 1746 and during the interval the pictures were housed in the Japanese Palace. Steinhäuser had the satisfaction of admitting the Modena acquisitions into the new premises before retiring. To fill the vacancy thus caused, the Venetian painter and expert Pietro Guarienti was chosen September 10th 1746 to act with Joh. Gottfried Riedel as co-inspector. Guarienti died on May 27th 1753, before however having completed the new inventory in Italian which he was then engaged in compiling. Owing to the ever-increasing press of work two sub-inspectors were appointed to assist Riedel, in the persons of his son Joh. Anton and of Matthias Oesterreich who had hitherto filled a post in the Gallery of Engravings, and was the compiler of the inventory of 1754. In the year 1755 the elder Riedel died, and in 1757 Oesterreich was appointed Director of the Gallery of Sanssouci. From this time until 1816 the younger Riedel acted as sole director. During the Seven Years' War, which put an end to further purchases, the work entailed was not too severe for one man to cope with, the most important duty being to ensure the safety of the pictures, which as a precautionary measure were packed in cases and sent to the fortress of Königstein, from which they were reconveyed to Dresden after the peace of Hubertusburg in 1763.

The intention of the King and his adviser Count Brühl to resume their favorite project was frustrated by the death of both in October 1763, and no further efforts were made to augment the collection during the rest of the century. Augustus was succeeded by Friedrich August "the Just" who reigned far into the XIX. Century. On the death of his patrons, Heinecken was forced to retire from his confidential post and was succeeded by C. L. Hagedorn of Hamburg, who from 1763 to 1780 was "Generaldirector der Künste and Kunstakademien, auch zugehöriger Gallerien und Kabinetts" ⟨Director-General of Fine Arts and the Academy and the Galleries etc. thereto appertaining⟩. After his death the Cabinet-minister Count Marcolini ⟨died 1814⟩, became Director-General. During the whole of this time, however, the managing director was Joh. Anton Riedel until his death in 1816. The third period of the history of the Dresden Gallery belongs entirely to XIX. Century.

# INTRODUCTION

On the death in 1823 of Riedel's successor, Carl Fr. Demiani, who for five years previously to his appointment had been sub-inspector, the historical painter Joh. Friedr. Matthäi, in addition to being Professor and for a while Director of the Academy of Arts, was appointed Director of the Gallery. Under him the most renowned picture-restorer of the day, Pietro Palmaroli, was summoned from Rome to Dresden in order to take in hand the restoration of a number of the most important pictures, in which task he acquitted himself with the utmost skill. By order of the Cabinet-minister B. von Lindenau a thorough revision of the store-rooms (viz: premises not opened to the public) was made, whereby a number of excellent pictures were brought to light, which had either hitherto escaped notice, or had been acquired by degrees in the interval. These pictures were assigned to the Gallery, a very considerable addition, which becomes evident by consulting Matthäi's catalogue of 1835. Finally in 1836 a Board of Commissioners was constituted on whom, devolved the duty of assisting not only in supervising the works of restoration but also at a later date, when means became available for the purpose, in the acquisition of new pictures.

Matthäi undertook an official visit to Vienna, where he died October 23rd 1845, and the distinguished artist Julius Schnorr von Carolsfeld, who was staying in Munich at the time, was invited to fill the posts of Professor of the Academy and Director of the Gallery. The offer was accepted, and in 1846 he took up the duties of his twofold office. Thereupon this third period in the history of the Gallery began to exhibit a new vitality, the seeds sown in the previous decade came to development and fruitage. The need of adequate accommodation had long been keenly felt and after mature deliberation the task of providing it was intrusted to Professor Gottfried Semper, Director of the Dresden School of Architecture. In 1847 this project was taken in hand, while in 1855 the new building, in which the Gallery is now located, was completed and thrown open to the public. Julius Hübner, a member of the Board of Commissioners and Professor of the Academy, undertook the new cataloguing of the pictures. The first edition appeared in 1856, the fifth in 1880, and a reprint as late as 1884. Julius Schnorr von Carolsfeld retired from his poet as Director in 1871 and died in the following year. His successor, Julius Hübner, retained office as Director for ten years, retiring in 1882 and during the same year. The post was then offered to and accepted by the Professor of the History of Art, Dr. Karl Woermann, of Düsseldorf.

# INTRODUCTION

During Schnorr's period of office, a considerable number of works by both old and modern masters were added to the Gallery from various sources. To begin with, fifteen pictures of the Spanish school, among them masterpieces such as Zurbaran's "S. Bonaventura" (No. 696) and Murillos "S. Rodriguez" (No. 704), were purchased in London in 1753 from the effects of Louis Philippe, King of the French. In 1860 Piero di Cosimo's "Holy Family" (No. 20), which was then ascribed to Luca Signorelli, Lorenzo di Credi's "Madonna and Child (No. 13) and others were acquired from the effects of Mr. Sam Woodburn, the well known art-dealer, while the celebrated little picture by Albrecht Dürer, entitled "The Crucifixion" (No. 1870), was purchased in Vienna. In the seventies and early eighties money was especially plentiful, owing to large grants from the French War-indemnity. Of old Italian masters we would mention especially the "S. Sebastian" of Antonelli da Messina (No. 52), the painted pilasters from the studio of Luca Signorelli (Nos. 36 and 37), the beautiful portrait by Paolo Morando (No. 201), Mazzolini's "Ecce Homo" (No. 123) and Andrea Mantegna's exquisite "Holy Family", and of Flemish masters Jean Steen's "Hagar" (No. 1727), Th. de Keysers "Two Horsemen" (No. 1543), a „Still-life" by Heda (No. 1371) and the "Landscape" by Jan van der Meer van Haarlem (No. 1388 A).

From parliamentary grants, which from this time were regularly made, the earlier schools were enriched by many valuable acquisitions, e. g. the "Portrait of Mr. James" by Sir Joshua Reynolds (No. 1798 C) in 1891, the "Vision of Jacob's Ladder" by G. van den Eeckhout (No. 1618 A) in 1892, the celebrated "Death of S. Clara" by Murillo (No. 1703 B) in 1894, Cosimo Tura's "S. Sebastian" (No. 42 A) in 1896, Sir Henry Raeburn's fine "Portrait of Bishop O'Beirne" (No. 798 D) in 1897, the well known "Watermill" by Hobema (No. 1664 A) in 1899, the wonderful "Lamentation over Christ" by the "Meister des Hausbuchs" (No. 1868 A) in 1903, the "Dutch Landscape" by Philips Koninck (No. 1612 A) in 1905 and Hendrick Gerritsz. Pot's "Cardplayers" (No. 1369 A) in 1908.

The first step towards furthering the acquisition of modern pictures was taken by the then "Staatsminister" and Director General Von Lindenau who, on his retirement from office in 1843, devoted 700 thalers of his pension annually to the purchase of pictures by living artists. To this "Lindenau-Stiftung" the Gallery is indebted for, among others, A. L. Richter's "Bridal Procession".

On March 31st 1848 the Council of the Academy passed a resolution to devote a moiety of the nett proceeds of all exhibitions to the purchase of pic-

tures exhibited in the Academy. In this manner the Gallery came into possession of, among others, Gross' "Leda and the Swan", Kummer's "Sunset", Lier's "Oise by Moonlight" and Choulant's "Ponte di Sant Angelo".

Out of the "public fund for the purchase of works of art", supported by state grants, the Gallery was enabled to secure in the sixties such works as Hübner's "Disputation between Luther and Dr. Eck" and Hofmann's "Woman taken in adultery, before Christ".

It was not however until the previously mentioned special grant that the purchase on a large scale of prominent works of living artists could be undertaken. By this means, during the sixties and seventies, were acquired by degrees most of those pictures which now enable this section to vie in interest with that of the old masters. It should be mentioned that since 1884, when the fund, which was not re-voted, became exhausted, the management has had to depend on the means placed at its disposal through grants made in each financial period.

We must here mention that the painter Max Heinrich Ed. Pröll, who assurned by royal licence the name of Pröll-Heuer after his foster-father, the colourman Anton Heuer, bequeathed to the Dresden Academy, on his death in 1879, a considerable sum, from the interest of which pictures of living German artist's are purchased every year at exhibitions held in Dresden, the selection being made by the Council of the Academy. To this Pröll-Heuer bequest the Gallery is indebted for over a hundred pictures, some of them excellent ones, by recent artists.

Of other bequests and donations during late years special mention should be made of the following: Professor Bertrand's donation, through which the Gallery was enriched in 1882 by five first-class pictures by Anton Graff (Nos. 2173 to 2177), the Moritz Winkler bequest, through which nine modern works, among them the masterpieces of Andreas and Oswald Achenbach, passed to the Gallery in 1884, the Ed. Nossky bequest from the proceeds of which no fewer than nineteen pictures, including two modern ones, were acquired, the Hofrat W. Lesky donation, in the year 1897, by which the Gallery became possessed of Böcklin's "Pan and Syrinx", the donation of W. Trübner's "Portrait of himself" of the original wing of the Uhde "Altarpiece" by Mr. L. Uhle, of Böcklin's "Summerday" by the Wirkl. Geh. Kommerzienrat Lingner, and of three of J. A. Koch's landscapes, six works of A. L. Richter and W. Kalf's exquisite "Kitchen Interior" (No. 1639 A) by Mr. Ed. Cichorius.

# INTRODUCTION

The appointment of Woermann, not an artist by profession but an art-critic and historian, has been productive of the most beneficial results to the Gallery as regards both its management and enlargement. In the first place the art-treasures were now catalogued on a thoroughly critical and scientific basis. This catalogue appeared in 1887, and during the twenty-eight years of the author's tenure of office has gone through seven editions. In the second place a reform was introduced in the method of restoration, advantage being taken of modern technique and science. This was carried out with the assistance of first-class practical and theoretical experts, so that to day the Gallery ranks among the best ordered in Europe.

Thirdly, such means as were at the disposal of the management were devoted to the enlargement of the Gallery, and more particularly of the modern section. Under Woermann's regime as many as 219 works of modern and 63 of earlier masters were acquired, as well as 5 pastels and 34 miniatures. This constant increase made the question of accommodation again a problem of the first importance, and to relieve the congestion, 308 pictures were loaned to other places, while considerable additional room was obtained by the removal of the sculptures from the east ground-floor of the building. Various circumstances, but more particularly lack of means, prevented a radical and systematic re-arrangement of the collection to satisfy the growing interest of all classes of society. This task Woermann had to leave to his successor on his retirement, March 31st 1910, and the conditions of the present seem to be favourable for its solution, inasmuch as considerable public grants have been made in addition to large sums privately subscribed. At the same time there seems to be fair hope for the realization of a scheme which Woermann had strongly recommended, viz: to devote a specially constructed building to the modern section. The "Dresdner Museum-Verein", called into being by Oberbürgermeister Dr. Beutler in December 1911, has promised to take a prominent part in this scheme. It has shown its keen interest in the Gallery's welfare by presenting Hans von Marée's portrait of himself (No. 2399 A), a work of special importance for Dresden. A rearrangement of the pictures has necessitated the removal of works of inferior merit to the old Houses of Parliament (altes Landhaus) where they are open to the public on certain days. By the courtesy of the Ministry of Finance these pictures are allowed to remain here until room can be found for them in that part of the Zwinger which now contains the Natural History Museum Collections.

192 *Palma Vecchio*

225 *Paolo Veronese*

# THE EARLIER PICTURES

# I
# BYZANTINE SCHOOL

# BYZANTINE SCHOOL

1 Christ in Hades. Old Slavonic inscriptions. Gold ground. The panel probably belongs to the Russian School ⟨Novgorod⟩ of the XVI. Century.

R 5 — on poplar; 0,21 h. by 0,17 w. — according to an inscription on the back was in the Kunstkammer as early as 1673.

2 The Transfiguration. Greek inscription. Gold ground.

R 5 — on deal; 0,385 h. by 0,28 w. — presented by Colonel Christoph von Degenfeldt to the Elector Johann Georg II and received into the Kunstkammer in 1674.

3 St. Gregory. Greek inscription. Gold ground.

R 5 — on poplar; 0,135 h. by 0,11 w. — presented by Colonel Christoph von Degenfeldt to the Elector Johann Georg II in 1672 together with two companion pictures which have not been preserved.

4 The Virgin and Child. Half-length. Greek inscription. Gold ground.

R 5 — on poplar; 0,22 h. by 0,175 w. — acquired from Professor Steinla's collection in 1857.

# II
# ITALIAN SCHOOLS OF THE XIV. AND XV. CENTURIES

# ITALIAN PAINTERS OF THE

# FLORENTINE SCHOOL

GIOTTO. SCHOOL OF GIOTTO DI BONDONE (about 1266 to 1337).

5 S. John the Baptist in prison, visited by the two disciples.

R 5 — on poplar; 0,595 h. by 0,35 w. — acquired from the Woodburn effects in London in 1860.

6 The Lamentation over Christ.

R 5 — on poplar; circular with quatrefoil; 0,195 h. by 0,295 w. — presented by Professor Steinla in 1857.

ANGELICO. SCHOOL OF FRA GIOVANNI DA FIESOLE, called FRA ANGELICO (1387—1455).

7 The Annunciation. Gold ground.

1 b — on poplar; 0,275 h. by 0,44 w. — acquired from the Rumohr effects in 1846.

PESELLINO. STYLE OF FRANCESCO DI STEFANO, called PESELLINO (1422—1457).

7A The Virgin enthroned with the Infant Christ.

1 a — on poplar; 0,69 h. by 0,475 w. — from the Barker Collection in London in 1874.

BOTTICELLI. ALESSANDRO FILIPEPI, called SANDRO BOTTICELLI. Born at Florence in 1444 or 1445; buried there May 17th 1510. Pupil of Fra Filippo Lippi, influenced later by Verrocchio and Antonio Pollaiuolo.

8 The Virgin and Child with the Infant S. John. Three-quarter length. In the artist's later style.

1 c — on poplar; 0,895 h. by 0,735 w. — purchased in England in 1874 (formerly in the collection of A. Fitzmorris).

9 Four scenes from the life of S. Zenobius. 1. A boy is being run over. 2. The mother takes him to the Saint. 3. The Saint leads the boy, restored to health, back to his mother. 4. The death of the Saint. Belongs with three other panels (of which two are now in the National Gallery, London, and the other in the Metropolitan Museum, New York) to a series of scenes from the life of S. Zenobius which were probably painted 1503—1504 for the Compagnia di San Zanobi in Florence.

1 b — on poplar; 0,66 h. by 1,82 w. — acquired in 1868 from the von Quandt Collection (formerly in the possession of the Marchese Rondinelli, afterwards in the Metzger Collection, Florence).

BOTTICELLI. SCHOOL OF SANDRO BOTTICELLI.

10 The Virgin and Child surrounded by angels. Three-quarter length.

1 a — on apple; oval; 0,805 h. by 0,92 w. — acquired in 1832 in exchange for two small pictures by Poelenburgh.

S. John the Evangelist. Bust-length. Companion picture to No. 12. 11
1 c — on poplar, 0,47 h. by 0,305 w. — first appears in the catalogue of 1848.

S. John the Baptist. Bust-length. 12
1 c — on poplar, 0,465 h. by 0,31 w. — as in the case of the companion picture No. 11 first appears in the catalogue of 1848.

CREDI, LORENZO DI. Born at Florence 1457, died there Jan. 12th 1537. Pupil of Verrocchio.

The Virgin and Child with the Infant S. John adoring. In the artist's early style. Three-quarter length. 13
1 c — on poplar, 0,385 h. by 0,31 w. — acquired in 1860 from the Woodburn effects in London.

The Virgin adoring the Child. In the artist's middle style. 14
1 c — on poplar, 0,875 h. by 0,65 w. — acquired in 1874 from the Barker Collection.

The Virgin and Child enthroned in a vaulted niche. On the left S. Sebastian, on the right S. John the Evangelist. In the artist's later style. 15
1 b — on poplar, 1,75 h. by 1,765 w. — acquired in 1874 from the Barker Collection.

GHIRLANDAJO. SCHOOL OF DOMENICO DI TOMMASO BIGORDI, called GHIRLANDAJO (1449—1494).

The Virgin adoring the new-born Child, who is reposing between Joseph's knees. 16
R 4 — transferred from poplar to canvas, circular, 0,77 in diameter — acquired in 1857 from the Steinla Collection.

The Archangel Michael. Three-quarter length. Companion picture to No. 18. 17
1 a — on poplar, circular, 0,22 in diameter — acquired from the Woodburn effects in 1860.

The Archangel Raphael. Three-quarter length. 18
1 a — on poplar, circular, 0,22 in diameter — together with its companion picture No. 17 acquired from the Woodburn effects in 1860.

LIPPI. SCHOOL OF FILIPPINO LIPPI (1457 (?) to 1504).

The Virgin and Child. Half-length. 19
1 c — originally on wood, transferred in 1864 to canvas by Schirmer, 0,48 h. by 0,37 w. — acquired from the Steinla Collection in 1857.

PIERO DI COSIMO. Born at Florence 1462, died there 1521. Pupil of Cosimo Rosselli.

The Holy Family with the Infant S. John. 20
B 2 — on poplar, circular, 1,65 in diameter — acquired in 1860 from the Woodburn effects (formerly in the possession of the Venerosi family in Pisa).

RAFFAELLO DEI CAPPONI or CARLI. Member of the Guild in Florence from 1499. His picture signed *Capponi* in the Uffizi, Florence, dated 1500, his picture signed *Carli* in the Corsini Gallery, Florence, dated 1502.

21 The Virgin and Child between S. Jerome on the left, and S. Francis on the right. Three-quarter length.

R 4 — on poplar, circular, 0,75 in diameter — acquired in 1857 from the Steinla Collection.

FLORENTINE SCHOOL about 1500.

22 The Virgin and Child, the latter embraced by S. John. Three-quarter length. Latterly ascribed to Matteo Balducci.

R 3 — on poplar, 0,58 h. by 0,47 w. — acquired in 1857 from the Steinla Collection.

TUSCAN SCHOOL OF THE XIII. CENTURY.

23 The Virgin and Child enthroned. Gold ground.

R 5 — on poplar, 0,205 h. by 0,15 w. — acquired in 1860 from the Woodburn effects.

## SIENESE SCHOOL

SANO DI PIETRO. Born at Siena 1406, died there 1481.

24 Part of an Altar-piece. Gold ground. Half-length figures of the Saviour and the Twelve Apostles surround the picture. In the gable, the Virgin giving her girdle to S. Thomas, who kneels beneath. Below, S. Margaret on the left, S. Zenobius on the right.

R 5 — on poplar, 0,45 h. by 0,335 w. — first catalogued in 1843.

25 A Cross painted on an ornamented gold ground. In the centre, Christ on the Cross. In the four points, half-length figures of Christ above, the Virgin on the left, S. John on the right, and Mary Magdalene below. The other side of the cross, which is sawn asunder, is shewn in the next picture.

R 5 — on poplar, 0,535 h. by 0,43 w. — first catalogued in 1843.

26 A Cross painted on an ornamented gold ground. In the centre, Christ on the Cross. In the points, half-length figures of the Fathers of the Church.

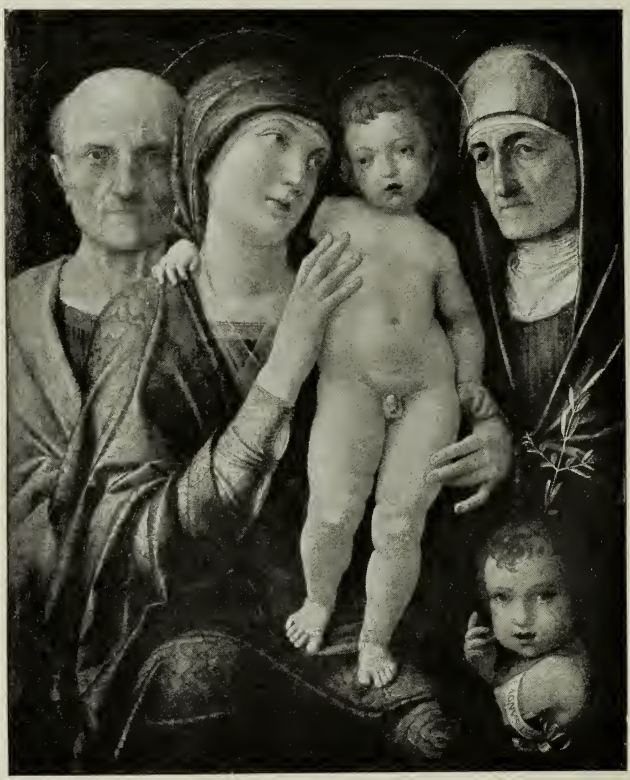
R 5 — on poplar, 0,54 h. by 0,43 w. — first catalogued in 1843.

SIENESE SCHOOL OF THE XIV. CENTURY.

27 The Presentation in the Temple. The Annunciation in two small medallions above. School of Ambruogio Lorenzetti.

R 5 — on poplar, 0,82 h. by 0,545 w. — purchased in Rome in 1874.

*13* *Francesco Cossa*



51 *Anarea Mantegna*

The Virgin and Child. Half-length on a gold ground. School of Lippo Memmi. 28

R 5 — on poplar, 0,27 h. by 0,13 w. — purchased in 1846 from the Rumohr effects.

Two wings of an Altar-piece. 1. On the left on a gold ground: a) above, S. Lucy and S. Clara; b) below, S. Louis and another saint. 2. On the right: a) above, on a gold ground, two female saints; b) below, S. Francis receiving the stigmata. Style of Bartolo di Maestro Fredi. 29

R 5 — on poplar, 0,545 h. by 0,26 w. — acquired in 1857 from the Steinla Collection.

Portion of a larger picture: the Virgin. Bust-length. Gold ground. School of Lorenzetti. 30

R 5 — on poplar, 0,35 h. by 0,29 w. — acquired in 1857 from the Steinla Collection.

The Dead Saviour, in a Sarcophagus. 31

R 5 — on poplar, 0,215 h. by 0,21 w. — purchased in Berlin in 1874.

Part of a Gothic Altar-piece. Gold ground. The Virgin and Child enthroned between two female saints. Above in a medallion, a half length figure of the Saviour. School of Lippo Memmi. 32

R 5 — on poplar, 0,46 h. by 0,195 w. — acquired from the Rumohr effects in 1846.

## SIENESE SCHOOL OF THE XV. CENTURY.

Holy Family with S. John the Baptist. Half-length. 33

R 5 — on poplar, 0,625 h. by 0,415 w. — acquired in 1872 from the Piccolomini Palace in Siena.

# UMBRIAN SCHOOL

## UMBRIAN SCHOOL OF THE XV. CENTURY.

The Virgin and Child, an angel bringing cherries to the latter. Gold ground. Three-quarter length. 34

R 5 — on poplar, 0,735 h. by 0,465 w. — purchased in Rome in 1874.

## SIGNORELLI. Studio of LUCA SIGNORELLI (about 1441 to 1523).

A painted Pilaster (formerly together with the companion picture No. 37 on the High-altar of the church of San Donnino in Florence). Above, the Archangel Raphael with Tobias; in the middle, S. Jerome; below, S. Bernardin of Siena. Studio work. 36

1a — on poplar, 1,295 h. by 0,11 w. — purchased in London from the Barker Collection in 1874.

A painted Pilaster. Above, S. Bernard; in the centre, S. Onophrius; below, S. Dorothy. 37

1a — on poplar, 1,295 h. by 0,11 w. — purchased in London in 1874.

PERUGINO. SCHOOL OF PIETRO VANUCCI, called PERUGINO ⟨1446–1523⟩.

38 S. Crispin. Portion of a larger picture. Bust-length.
R 5 — on poplar; 0,35 h. by 0,235 w. — acquired in 1857 from the Steinla Collection.

39 S. Francis.
R 5 — on poplar; 0,23 h. by 0,16 w. — acquired from Nichols in London in 1857.

40 S. Rochus resting, a dog bringing him bread.
R 5 — on poplar; 0,22 h. by 0,30 w. — acquired from the Steinla Collection in 1857.

PINTURICCHIO. BERNARDINO DI BETTO BIAGIO, called IL PINTURICCHIO. Born probably at Perugia about 1455; died at Siena Dec. 11th 1513.

41 Portrait of a Boy. Bust-length.
1 c — on poplar; 0,50 h. by 0,355 w. — inventory of 1722.

PALMEZZANO, MARCO ⟨1456 to 1538⟩.

42 The Adoration of the Magi. A spurious modern copy.
R 4 — on poplar; 0,61 h. by 0,45 w. — first catalogued in 1835.

## FERRARESE SCHOOL

TURA, COSIMO ⟨COSMÉ⟩. Born at Ferrara 1432; died there 1495.

42 A S. Sebastian. According to the Hebrew inscription, which names Lorenzo Costa as having finished the picture, formerly attributed to this artist.
B 3 — on poplar; 1,715 h. by 0,59 w. — acquired in 1896 from M. Guggenheim in Venice ⟨formerly in the Costabile Gallery at Ferrara⟩.

COSSA, FRANCESCO. Born at Ferrara about 1435; died there 1477.

43 The Annunciation.
G — on poplar; 1,375 h. by 1,13 w. — acquired in 1750 as a Mantegna from the church dell' Osservanza in Bologna.

COSSA. STUDIO OF FRANCESCO COSSA.

44 The Birth of Christ.
G — on poplar; 0,265 h. by 1,145 w. — inventory of 1754.

ROBERTI, ERCOLE DE'. Born at Ferrara 1450; died there June 1496. School of Cosimo Tura.

45 Christ on the way to Golgotha. This and the next picture are parts of the Predella of the High-altar of S. John in Bologna.
G — on poplar; 0,35 h. by 1,17 w. — acquired from the Sacristy of St. John in Bologna in 1750.

The Taking of Christ. 46

G — on poplar, 0,35 h. by 1,18 w. — acquired from the Sacristy of S. John in Bologna in 1750.

ROBERTI. COPY AFTER ERCOLE DE' ROBERTI.

Gathering Manna in the Wilderness. The original is in the National Gallery in London. 47

1b — on poplar, 0,30 h. by 0,655 w. — first catalogued in 1835.

## BOLOGNESE SCHOOL

FRANCIA. FRANCESCO RAIBOLINI, called FRANCIA. Born at Bologna 1450, died there Jan. 5th 1518.

The Baptism of Christ. Signed: *Francia Avrifex . Bon . F. 1509.* According to Vasari painted for Modena. 48

B1 — on poplar, 2,09 h. by 1,69 w. — Guarienti inventory.

The Adoration of the Magi. 49

1a — on poplar, 0,41 h. by 0,59 w. — inventory of 1754.

FRANCIA, GIACOMO. Born at Bologna 1486, died there 1557. Son and pupil of Francesco Francia.

The Virgin and Child with the Infant S. John. Half-length. 50

1a — on poplar, 0,57 h. by 0,435 w. — inventory of 1754.

## SCHOOLS OF VENICE AND THE VENETIAN TERRITORIES

MANTEGNA, ANDREA. Born at Vicenza 1431, died at Mantua Sept. 13th 1506. Founder of a School at Padua.

Holy Family with Elizabeth and the Infant S. John. Three-quarter length. Of the master's later period (1495—1500). 51

1c — on canvas, 0,755 h. by 0,615 w. — N. G.-W., E 2 — acquired from the collection of Sir Charles Eastlake in London in 1876.

ANTONELLO DA MESSINA. Born at Messina about 1430, died there Febr. 14th or 15th 1479. In Venice from about 1475 to 1476.

The Martyrdom of S. Sebastian. 52

G — transferred from wood to canvas, 1,71 h. by 0,86 w. — purchased from J. Ch. Endris in Vienna in 1873.

BELLINI. STYLE OF GIOVANNI BELLINI (about 1430 to 1516).

52 A The Virgin with the Body of Christ. Three-quarter length.
R 3 — on poplar, 0,565 h. by 0,385 w. — bequeathed by Herr and Frau Kestner in 1892.

53 Portrait of the Doge Leonardo Loredan. Bust-length.
1 a — on poplar, 0,705 h. by 0,55 w. — inventory 1754.

SANTA CROCE, GIROLAMO DA. Born at Santa Croce in the province of Bergamo, died in Venice July 9th 1556.

55 The Adoration of the Infant Christ.
2 a — on poplar, 0,675 h. by 0,755 w. — acquired through von Kaiserling in 1741.

56 The Martyrdom of S. Lawrence. Probably the picture which the master painted for the church of S. Francesco della Vigna in Venice.
2 a — on poplar, 0,64 h. by 0,79 w. — first catalogued in 1835.

BARBARI, JACOPO DE'. In Germany called Jakob Walch ("der wälsche Jakob"), i. e. Jacob the Italian. Supposed to have been born in Venice about 1450, died probably in Brussels between 1511 and 1515. From 1503 until 1505 in the service of Frederick the Wise, Elector of Saxony.

57 The Saviour in the Act of Blessing. Half-length. According to an inscription on a signed woodcut by Lucas Cranach the younger, who reproduces the picture almost exactly, painted by Jacopo about 1503.
2 a — transferred from linden to canvas, 0,61 h. by 0,48 w. — first catalogued in 1843 (supposed to have been taken from the Kunstkammer).

58 S. Catherine. Half-length.
2 c — on linden, 0,505 h. by 0,30 w. — this as well as the companion picture No. 59 was doubtless originally a wing of an altar piece.

59 S. Barbara. Half-length.
2 c — transferred from wood to canvas, 0,425 h. by 0,275 w. — first catalogued in 1846.

59 A Galatea standing on a Dolphin.
R 4 — on poplar, 1,29 h. by 0,535 w. — inventory 1754.

PREVITALI, ANDREA. Born about 1480 at Bergamo, died there Nov. 7th 1528. Pupil of Giovanni Bellini in Venice.

60 The Virgin and Child with the Infant S. John. Three-quarter length. Signed: *1510* and (only partially preserved) *Andreas Bergomensis pinxit.*
2 a — on poplar, 0,755 h. by 1,06 w. — purchased from the Barker Collection in London in 1874 (formerly in the Manfrin Gallery in Venice).

CIMA. GIOVANNI BATTISTA DA CONEGLIANO, called CIMA. Born at Conegliano in 1459 or 1460, died Sept. 2nd (?) 1517 or 1518.

The Saviour in the Act of Blessing. 61

G — on poplar, 1,52 h. by 0,765 w. — G.-W. II, 6 — inventory of 1754.

The Saviour. Bust-length. 62

2 c — on poplar, 0,345 h. by 0,255 w. — inventory of 1722.

The Presentation of the Virgin Mary. 63

G — on poplar, 1,05 h. by 1,45 w. — acquired in 1743 from a church near Venice.

BISSOLO. STYLE OF FRANCESCO BISSOLO (died 1554).

The Virgin and Child surrounded by saints. On the left, S. Nicolas of Bari and S. Helena, on the right, the Abbot Antonius and S. Catherine of Alexandria. Three-quarter length. 64

1 a — on poplar, 0,92 h. by 1,38 w. — acquired in 1725 through Leplat.

CATENA. VINCENZO DI BIAGIO, called CATENA. Born at Venice, died there Dec. 1531. Formed his style under the influence of Bellini.

The Virgin and Child between S. Peter and S. Helena. Half-length. 64 A

R 6 — on poplar, 0,485 h. by 1,07 w. — acquired in 1874 from the Barker Collection in London (formerly in the Manfrin Gallery in Venice).

The Virgin, with the Child on the lap of her mother Anna. Joseph holding a little chair for the Child. Of the master's later period. 65

C 3 — on canvas, 1,455 h. by 2,00 w. — G.-W. I, 7 — acquired in 1746 from the Ducal Gallery in Modena.

CATENA. COPY AFTER VINCENCO CATENA.

Judith with the Head of Holofernes. Half-length. The original is in the Quirini Stampalia Gallery in Venice. 65 A

R 12 — on canvas, 0,76 h. by 0,61 w. — acquired in 1869 from the Unger Collection in Berlin.

CAROTO, GIOVANNI FRANCESCO. Born at Verona about 1480, died there 1555. Pupil of Liberale da Verona and of Andrea Mantegna.

The Virgin and Child between two Angels. Half-length. 66

2 a — on poplar, 0,745 h. by 0,595 w. — purchased in Italy in 1741 as a Leonardo da Vinci (according to the spurious inscription).

VENETIAN SCHOOL about 1500.

The Holy Family. Three-quarter length. 67

R 6 — on poplar, 0,875 h. by 0,69 w. — first catalogued in 1835.

## MILANESE SCHOOL

BEVILACQUA, GIOVANNI AMBROGIO. According to documentary evidence painted in Milan in 1485 and 1502. Pupil of Vincenzo Foppa.

68 The Virgin standing in a garden, adoring the Child. On the scroll: *Virga Jesse florvit virgo deum et hominem genuit pacem deus reddidit in se reconcilians ima summis.* From the destroyed church of S. Maria della Pace in Milan.

R 3 — on canvas, 1,515 h. by 1,06 w. — purchased in 1851 from the effects of the art-dealer Kaspar Weiss.

# III
# ITALIAN SCHOOLS OF THE XVI. CENTURY

## FLORENTINE SCHOOL

MICHELANGELO. COPIES FROM MICHELANGELO BUONARROTI (1475—1564).

71 Leda and the Swan. The original, painted for the Duke of Ferrara, was in Fontainebleau, and is now perhaps in the possession of the National Gallery in London. Our copy is attributed to Rubens (about 1620).

C2 — on oak; 1,22 h. by 1,825 w. — purchased in 1723 from the Wrzowecz Collection in Prague.

72 The Scourging of Christ. The original, painted by Sebastian del Piombo from a drawing by Michelangelo, is in the church of S. Pietro in Montorio at Rome.

R14 — on poplar; 0,585 h. by 0,425 w. — placed in the Kunstkammer in 1622 from the collection of the court architect Nosseni.

73 The Holy Family with the Infant S. John. The original is only known through an engraving of the XVI. Century.

R9 — on copper; 0,19 h. by 0,145 w. — acquired by Heinecken from Hamburg in 1740

74 See Appendix.

FRANCIABIGIO. FRANCESCO DI CRISTOFANO BIGI, commonly called FRANCIABIGIO. Born at Florence 1482; died there Jan. 24th 1525. Assistant of Andrea del Sarto.

75 The Letter sent by the hand of Uriah. On the left in the foreground, Bathsheba bathing. On the right above, David looking down from the house-top. On the right below, Uriah is being despatched with the letter. Monogram and *A . S . 1523.*

3b — on poplar; 0,85 h. by 1,72 w. — purchased in 1750 from the collection of the Marchese Suares in Florence.

SARTO. ANDREA D'AGNOLO. commonly called ANDREA DEL SARTO. Born in Florence July 16th 1486; died there Jan. 22nd 1531. Pupil of Piero di Cosimo.

76 The Betrothal of S. Catherine. Monogram: *AA.* Painted about 1512.

B2 — on poplar; 1,67 h. by 1,22 w. — acquired in 1749 from the Imperial Gallery at Prague.

77 The Offering of Isaac. Signed with the Monogram *AA.* According to Vasari the artist was commissioned about 1530 by G. B. della Palla to paint it for King Francis I of France, but the picture was not delivered, and after the artist's death became the property of Filippo Strozzi who presented it to Alfonso Davalos, Marchese del Vasto. Afterwards the picture was in the Tribuna of the Uffizi at Florence, but by exchange for Corregio's "Repose during the Flight" found its way into the Modena Gallery.

C2 — on poplar; 2,13 h. by 1,59 w. — G.-W. I, 8 — acquired in 1746 from the Ducal Gallery in Modena.

52 *Antonello da Messina*

150 *Antonio Allegri da Correggio*

SARTO. COPIES AFTER ANDREA DEL SARTO.

St. Catherine. The original is in the Cathedral at Pisa. Companion picture to No. 79. 78

Private rooms — on canvas; 1,435 h. by 0,635 w. — taken from the private rooms in 1856.

St. Margaret. The original is in the Cathedral at Pisa. 79

Private rooms — on canvas; 1,43 h. by 0,635 w. — taken from the private rooms in 1856.

BACCHIACCA. FRANCESCO UBERTINI, called BACCHIACCA. Born at Florence March 1st 1494; died there Oct. 5th 1557. Pupil of Perugino, but was influenced by Andrea del Sarto.

The King's Sons shooting at the heart of their father's body for the crown. It was adjudged to the youngest, who, after his two brothers had shot, threw away his bow and arrow and refused to shoot. According to Vasari one of the paintings for decorating ornamental chests or the like and executed for the Florentine Giovanni Maria Benintendi. 80

3 b — on poplar; 0,845 h. by 1,96 w. — purchased in 1750 from the Marchese Suares in Florence.

BRONZINO. AGNOLO DI COSIMO, called BRONZINO. Born at Monticelli near Florence Nov. 17th 1503; died in Florence Nov. 23rd 1572.

Portrait of the Grand Duke Cosmo I of Florence. Bust-length. 81

3 a — on poplar; 0,585 h. by 0,445 w. — Guarienti inventory.

Portrait of Eleonora of Toledo (died 1562, Consort of Cosmo I, Duke of Tuscany and daughter of Don Pedro, Viceroy of Naples). Bust-length. 82

3 b — on poplar; 0,39 h. by 0,29 w. — inventory of 1754.

FLORENTINE SCHOOL about 1500.

Mary with the Body of the Saviour at the foot of the Cross. The picture, formerly attributed to the North Italian School, appears rather to belong to the Florentine (style of Bacchiacca). 296

R 9 — on canvas, orginally on wood; 0,25 h. by 0,205 w. — first catalogued in 1835.

S. Mary and Mary Magdalene with the Body of the Saviour. In the four corners, the four Evangelists. Formerly attributed to Vasari. 83

R 12 — on walnut; 0,41 h. by 0,285 w. — acquired by Striebel from Rome in 1749.

PORTELLI, CARLO. Born at Loro in the territory of Valdarno, buried at Florence Oct. 15th 1574.

Moses receiving the Tables of the Law on Mount Sinai. In the foreground, on the left the Worshipping of the Golden Calf, on the right, Moses breaking the Tables of the Law. 84

3 b — on poplar; 1,39 h. by 0,995 w. — inventory of 1754.

SALVIATI. FRANCESCO ROSSI, called SALVIATI ⟨after his Patron, Cardinal Salviati⟩. Born at Florence 1510; died in Rome Nov. 11th 1563.

85 The Virgin and Child seated on the floor with four saints.
3b — on canvas; 1,33 h. by 0,94 w. — acquired in 1743 through Algarotti in Venice from Count Giovanelli.

SALVIATI. GIUSEPPE PORTA, called SALVIATI ⟨after his master Francesco Salviati⟩. Born at Castelnuovo di Garfagnana about 1520; died in Venice about 1575.

86 Angels weeping over Christ.
D4 — on canvas; 1,085 h. by 0,87 w. — G.-W. II, 12 — purchased in 1742 from the Carignan Collection in Paris.

NALDINI, BATTISTA. Born at Fiesole 1537; died at Florence Feb. 18th 1590. Pupil of Pontormo.

87 The Adoration of the Shepherds. Companion picture to No. 88.
44b — on poplar; 0,815 h. by 0,635 w. — obtained through Rossi from Italy in 1738.

88 The Adoration of the Magi.
44b — on poplar; 0,81 h. by 0,635 w. — obtained through Rossi from Italy in 1741.

89—90 Florentine School, see Appendix.

## SIENESE SCHOOL

VANNI, FRANCESCO. Born at Siena 1563; died there Oct. 16th 1610. According to others 1565—1609.

91 The Holy Family with Elizabeth and the Infant S. John.
S1 — on canvas; 1,25 h. by 1,045 w. — G.-W. I, 25. — Guarienti inventory.

SIENESE SCHOOL about 1550.

92 The Holy Family with the Infant S. John. Three-quarter length.
2a — on poplar; 0,715 h. by 0,565 w. — first catalogued in 1835 ⟨presumably acquired in 1746 from the Ducal Gallery at Modena⟩.

## ROMAN SCHOOL

RAFFAELLO SANTI. Born at Urbino April 7th 1483; died at Rome April 6th 1520. Pupil of his father Giovanni Santi at Urbino, and assistant of Pietro Perugino at Perugia.

93 The Sistine Madonna. The Virgin and Child, standing on clouds. On the left, His Holiness Pope Sixtus II; on the right, S. Barbara.

In the foreground two cherubs leaning on a ledge. Celebrated masterpiece of the artist, painted between 1515 and 1519 in Rome for the High-altar of the church of San Sisto at Piacenza.

A 1 — on canvas, 2,65 h. by 1,96 w. — G.-W. III, 1 — acquired in 1753 or 1754 through the painter Carlo Cesare Giovannini from the church of San Sisto in Piacenza for 20,000 ducats.

RAFFAELLO. COPIES FROM RAFFAELLO SANTI.

S. Cecilia. On the left, S. Paul and S. John the Evangelist. On the right, Mary Magdalene and Augustinus (Petronius?). Copied by Dionysius Calvaert from the original which is now in the Picture Gallery at Bologna. 94

Private rooms — on canvas, 2,34 h. by 1,48 w. — acquired in 1750 by Guarienti from the Senator Bentivoglio in Bologna.

The Prophet Isaiah. Copied in 1764 by G. B. Casanova (born 1728 at Venice, died 1795 at Dresden, Professor at the Dresden Academy of Fine Arts) from the Fresco in the church of S. Agostino in Rome. 95

Private rooms — on canvas, 2,45 h. by 1,45 w. — first catalogued in 1835.

"La belle jardinière". The Virgin with the Infant Christ, Whom the Infant S. John is worshipping. The original in the Louvre in Paris. 96

Private rooms — on walnut, 1,215 h. by 0,805 w. — acquired in 1749 from the Imperial Gallery at Prague.

The "Madonna della Sedia". The Virgin and Child with the Infant S. John. Three-quarter length. The original is in the Pitti Palace at Florence. 97

B 1 — on poplar, circular, 0,725 in diameter — inventory of 1754.

See Appendix. 98

PERUZZI. COPY FROM BALDASSARE PERUZZI. Born at Siena March 7th 1481, died at Rome Jan. 6th 1536.

The Adoration of the Magi. Signed indistinctly: *R . . . . 1564.* After one of the tapestries in the Vatican which were designed by Peruzzi. 99

R 13 — on fir inlaid with walnut and maple, 0,71 h. by 0,59 w. — acquired in 1741 through Rossi from the Abbé Ricci in Venice.

See Appendix. 101

PIOMBO. COPY FROM SEBASTIANO LUCIANI, called SEBASTIANO DEL PIOMBO. Born at Venice about 1485, died at Rome June 21st 1547. Pupil of Giorgione in Venice, and of Michelangelo in Rome (after 1511).

Christ bearing the Cross. Three-quarter length. The genuineness justly disputed. The original is in the Museum at Madrid. 102

C 3 — on poplar, 1,23 h. by 0,965 w. — acquired in 1874 from a London art-dealer (formerly in the possession of Prince Napoleon and still earlier in the Reiset Collection).

GIULIO ROMANO. GIULIO PIPPI, called GIULIO ROMANO. Born at Rome 1492; died at Mantua Nov. 1st 1546. Raphael's most distinguished pupil.

103 The "Madonna del Catino". The Virgin bathing the Child, over Whom the Infant S. John is pouring water. On the left Elizabeth, on the right Joseph. According to Vasari, of the later Mantuan period of the master and painted for Duke Federico who presented the picture to Isabella Buschetta.

B 2 — on poplar; 1,61 h. by 1,195 w. — G.-W. I, 9 — acquired in 1746 from the Ducal Gallery at Modena.

104 Pan and Daphnis. After an old marble group.

C 1 — on poplar; 2,48 h. by 1,87 w. — acquired in 1732 from London.

POLIDORO CALDARA DA CARAVAGGIO. Born at Caravaggio; died at Messina 1543. Pupil of Raphael.

105 POLIDORO? A Cavalry Combat, in grey monochrome on a shield.

R 11 — on copper; circular, 0,515 in diameter — acquired from Rome in 1749.

106 POLIDORO? The Holy Family in a room. Three-quarter length.

R 7 — on poplar; 0,445 h. by 0,355 w. — inventory of 1722 (from the Kunstkammer).

BAROCCI, FEDERIGO. Born at Urbino 1526; according to others in 1528; died there 1612.

107 The Virgin and Child during the Flight. Of the master's later period.

3 c — on canvas; 0,385 h. by 0,28 w. — inventory of 1754.

108 The Assumption of the Virgin. Signed: *F. B.* Of the master's later period.

S 3 — on canvas; 1,45 h. by 1,11 w. — acquired from Rome in 1755.

109—110 Copies, see Appendix.

ROMAN SCHOOL about 1550.

111 Mary Magdalene at the Sepulchre. On the right, in the middle distance, Christ as a gardener.

R 13 — on canvas; 0,535 h. by 0,425. w. — inventory of 1722.

112 d'Arpino, see Appendix.

## BOLOGNESE SCHOOL

BAGNACAVALLO, BARTOLOMMEO RAMENGHI, called BAGNACAVALLO. Born at Bagnacavallo 1484; died at Bologna in August 1542. Pupil of Francesco Francia.

113 The Virgin and Child with (reading from left to right) the Saints Petronius, Peter, Paul, and Philippus Benitius.

E 2 — on poplar; 2,51 h. by 2,06 w. — acquired in 1755 through C. C. Giovannini from the Hospital de' Pellegrini at Bologna.

FONTANA, PROSPERO. Born at Bologna 1512, died there 1597. Pupil of Innocenzo da Imola.

The Holy Family with S. Cecilia and a second Saint. 115

R 8 — on poplar, 0,75 h. by 0,65 w. — inventory of 1754.

PASSEROTTI, BARTOLOMMEO. Born at Bologna about 1530, died there June 3rd 1592. Pupil of Taddeo Zuccaro.

Two men, two women and a child at a table. Supposed to be the artist's family. Three-quarter length. 116

S1 — on canvas, 1,035 h. by 1,395 w. — Guarienti inventory (from the collection of the Marchese Monti at Bologna).

SAMACCHINI, ORAZIO. Born at Bologna Dec. 20th 1532, died there June 12th 1577.

Holy Family with S. Catherine and the Infant S. John. 117

R 8 — on poplar, 0,945 h. by 0,745 w. — Guarienti inventory (from the collection of the Marchese Monti at Bologna).

Tibaldi, see Appendix. 118

SABBATINI, LORENZO. Born at Bologna about 1533, died about 1577.

The Betrothal of S. Catherine. 119

R15 — on canvas, 0,96 h. by 0,745 w. — Guarienti inventory (from the Casa Bellucci at Bologna).

CALVAERT, DENJS (DIONISIO). Born in 1540 at Antwerp, where he became an apprentice of the St. Luke Guild in 1556, died at Bologna March 17th 1619. Pupil of Prospero Fontana. Founder of a School in Bologna.

The Virgin in the clouds above S. Francis (on the left) and S. Dominic (on the right). Dated: *1598.* 120

F3 — on canvas, 1,595 h. by 1,25 w. — acquired from the Casa Ranuzzi at Bologna in 1756.

See also No. 94.

FONTANA, LAVINIA. Baptised at Bologna Aug. 26th 1552, died in Rome 1602. Pupil of her father Prospero.

The Holy Family with Elizabeth and the Infant S. John. Signed: *Lavinia Prosperi Fontana . . . . Faciebat Ao MD . . .* 121

4c — on beech, 0,40 h. by 0,32 w. — Guarienti inventory (from the Branchetta Collection at Bologna).

LONGHI, BARBARA. Born at Ravenna Sept. 21st 1552, was still living there in 1619. Pupil of her father Luca Longhi at Ravenna.

The Virgin and Child with S. John. Three-quarter length. 121 A

R6 — on canvas, 0,885 h. by 0,71 — first catalogued in 1835.

## BOLOGNESE SCHOOL IN THE XVI. CENTURY.

122 The Holy Family with Elizabeth and the Infant S. Jo hn.

R14 — on canvas; 0,84 h. by 1,13 w. — inventory of 1722.

## FERRARESE SCHOOL

MAZZOLINI, LODOVICO. Born at Ferrara about 1480; died there 1528. Pupil of Lorenzo Costa.

123 Ecce Homo.

1a — on poplar; 0,66 h. by 0,435 w. — acquired in 1876 from London (until 1865 in the collection of Count J. Pourtales-Gorgier in Paris).

DOSSO, GIOVANNI DI NICCOLO LUTERO, called DOSSO DOSSI. Born in the Ferrarese territory about 1480; died at Ferrara before July 27th 1542.

124 St. George. The rescued princess is kneeling in the middle distance. Altered and enlarged copy of Raphael's S. George, in the "Eremitage" at St. Petersburg. Companion picture to No. 125.

E1 — on canvas; 2,06 h. by 1,21 w. — acquired in 1746 as a Garofalo from the Ducal Gallery at Modena.

125 The Archangel Michael warring against Satan.

E1 — on canvas; 2,05 h. by 1,19 w. — acquired in 1746 from the Ducal Gallery at Modena.

126 Justice with the Scales and Fasces. Companion picture to No. 127. Belongs with Nos. 127, 130, 131 (perhaps also 124 and 125), 132, 135, 138, 139 (Garofalo), 142, 143 and 145 (Girolamo da Carpi) to a series of pictures which formerly adorned the walls of the Castle of Ferrara. In 1618 the pictures passed from Ferrara to Modena.

E3 — on canvas; 2,00 h. by 1,055 w. — acquired in 1746 from the Ducal Gallery at Modena.

127 Peace, with the Torch and the Horn of Plenty. Perhaps by Giovanni's younger brother Battista Dossi (died 1548). See remark on No. 126.

E3 — on canvas; 2,11 h. by 1,09 w. — acquired in 1746 from the Ducal Gallery at Modena.

128 Vision of the four Fathers of the Church. Below on the Earth, the four Fathers of the Church, and S. Bernardin of Siena. Above in the Clouds, the Coronation of the Virgin. Originally painted as an altar picture for the Cathedral at Modena, where it was placed Nov. 20th 1532.

E4 — on poplar; 3,58 h. by 2,08 w. — G.-W. II, 7 — acquired in 1746 from the Ducal Gallery at Modena.

Vision of the four Fathers of the Church. Below on the Earth, the four Fathers of the Church. Above in the Clouds, God the Father with the Virgin. Probably by Battista Dossi, brother of Giovanni. 129

1 b — transferred from wood to canvas, 1,55 h. by 1,165 w. — inventory of 1754.

DOSSO. SCHOOL OF DOSSO DOSSI.

One of the Horae with the four steeds of Apollo. See remark on No. 126. 130

E 3 — on canvas, 0,89 h. by 1,55 w. — acquired in 1746 as a Garofalo from the Ducal Gallery at Modena.

The Dream: a young woman asleep surrounded by fantastic dream-spirits. Perhaps rightly attributed to Battista Dossi. See remark on No. 126. 131

R 8 — on canvas, 0,82 h. by 1,47 w. — acquired in 1746 as a Garofalo from the Ducal Gallery at Modena.

GAROFALO, BENVENUTO TISI, called BENVENUTO (DA) GAROFALO. Born in the Ferrarese territory 1481, died at Ferrara Sept. 6th 1559.

Pallas Athene and Poseidon. Signed: *1512 . Nov.* See remark on No. 126. 132

E 2 — on canvas, 2,11 h. by 1,40 w. — G.-W. II, 17. — acquired in 1746 from the Ducal Gallery at Modena.

The Virgin adoring her Child. Signed: *1517.* According to Vasari painted for the church of S. Girolamo at Ferrara. 133

Private rooms — on canvas, 2,44 h. by 0,30 w. — Guarienti inventory (from the church of the Scalzi at Ferrara).

Below in the landscape SS. Peter (on the left), Bernard of Clairvaux (in the centre), George (on the right). Above them in the clouds the Virgin and Child. Signed: *Benvenv Garofalo 1530 Dec.* Formerly in the Certosa at Ferrara. 134

Private rooms — on canvas, 2,82 h. by 1,47 w. — obtained in 1749 from Rome through Messrs. Striebel.

Venus, wounded before Troy, begs Mars for his chariot. See remark on No. 126. 135

E 1 — on canvas, 1,33 h. by 2,38 w. — acquired in 1746 from the Ducal Gallery at Modena.

The Holy Family with Joachim and Anna, Elizabeth and the Infant S. John. 136

1 a — on poplar, 1,41 h. by 0,57 w. — acquired in 1746 from the Ducal Gallery at Modena.

The Virgin giving the Infant Christ to the kneeling S. Cecilia. On the left SS. Antonius and Bernardin, on the right S. Geminianus. 137

3 c — on poplar, 0,65 h. by 0,855 w. — acquired in 1746 from the Ducal Gallery at Modena.

138 Bacchanal. On the left, Bacchus and Ariadne on their car. In the foreground, Silenus mounting a lion. Painted by Garofalo in his 65th year for the Duke of Ferrara from a drawing by Raphael, as an ornament for a mantel-piece. See remark on No. 126.

B 1 — on canvas, 2,18 h. by 3,13 w. — acquired in 1746 from the Ducal Gallery at Modena to which the picture passed from Ferrara at the beginning of the XVII. Century.

139 Diana bending over the sleeping Endymion. See remark on No. 126.

E 3 — on canvas, 0,945 h. by 1,545 w. — acquired in 1746 from the Ducal Gallery at Modena.

140 The Youthful Saviour teaching in the Temple.

3 c — on canvas, 0,665 h. by 0,845 w. — acquired in 1746 from the Ducal Gallery at Modena.

## GAROFALO. SCHOOL OF GAROFALO.

141 The Betrothal of S. Catherine. Dated: *1537.*

3 c — on poplar, 0,68 h. by 0,525 w. — acquired in 1746 from the Ducal Gallery at Modena to which the picture passed in 1625 from the collection of Cardinal Alessandro d'Este in Rome.

## GIROLAMO DA CARPI. GIROLAMO DE' SELLARI or DE' LIVIZZANI, called GIROLAMO DA CARPI. Born at Ferrara in 1501, died there in 1556. Pupil of Garofalo.

142 Opportunity (a youth) and Patience (a veiled woman). Painted in 1541 at the Ducal Court of Ferrara. See remark on No. 126.

E 3 — on canvas, 2,11 h. by 1,10 w. — acquired in 1746 from the Ducal Gallery at Modena.

143 Venus in a shell drawn by swans. From a design by Dosso. See remark on No. 126.

E 3 — on canvas, 1,43 h. by 2,67 w. — acquired in 1746 from the Ducal Gallery at Modena.

144 Judith with the Head of Holofernes. Three-quarter length.

E 2 — on canvas, 1,345 h. by 1,075 w. — acquired in 1746 from the Ducal Gallery at Modena.

145 The Rape of Ganymede. Probably from a design by Dosso.

E 1 — on canvas, 0,805 h. by 1,45 w. — acquired in 1746 as a Parmigianino from the Ducal Gallery at Modena.

## SCARSELLINO. IPPOLITO SCARSELLA, called SCARSELLINO. Born at Ferrara 1551, died there Oct. 27th 1620.

146 The Flight into Egypt. Companion picture to No. 147.

3 a — on canvas, 0,535 h. by 0,785 w. — Guarienti inventory (formerly in the collection of the Abbé Brandhetta at Bologna).

147 The Holy Family in the Carpenter's Workshop.

3 a — on canvas, 0,535 h. by 0,79 w. — Guarienti inventory (formerly in the collection of the Abbé Brandhetta at Bologna).

*152* *Antonio Allegri da Correggio*

153 *Antonio Allegri da Correggio*

The Holy Family with SS. Barbara and Carlo Borromeo. Ordered by the Duke in 1615 for a Chapel in Modena (finished Oct. 1615). 148

Private rooms — on canvas, 1,96 h. by 2,19 w. — G.-W. II, 27 — acquired in 1746 from the Ducal Gallery at Modena.

The Virgin and Child with SS. Clara and Catherine, S. Francis and S. Anthony. 149

R 10 — on copper, 0,34 h. by 0,285 w. — Guarienti inventory (from the Casa Ghisilieri at Bologna).

## FERRARESE SCHOOL OF THE XVI. CENTURY.

Lamentation over the Dead Body of Christ. On the right in the middle distance S. Jerome, in the background the Martyrdom of S. Peter. 149 A

R 4 — on poplar, 0,69 h. by 0,53 w. — acquired through the Director Matthäi in the earlier half of the XIX. Century.

# SCHOOLS OF PARMA AND MODENA

## CORREGGIO. ANTONIO ALLEGRI, commonly called CORREGGIO. Born at Correggio about 1494, died there March 5th 1534. Founder of a School at Parma.

The Madonna of S. Francis. The Virgin and Child enthroned under an arch, the Virgin stretching out her right hand over the head of S. Francis, who is worshipping on the left. Near the latter is S. Anthony. On the right, S. John the Baptist and S. Catherine. Signed: *Antoivs de Alegris . P.* The picture was ordered in 1514 by the Minorite Friars at Correggio and delivered by the artist in the spring of 1515. 150

E 1 — on poplar, 2,99 h. by 2,455 w. — G.-W. I, 1 — acquired in 1746 from the Ducal Gallery at Modena.

The Madonna of S. Sebastian. In the foreground on the left S. Sebastian, in the centre S. Geminianus, on the right S. Rochus. Ordered in 1525 by the archer guild of S. Sebastian for a choir chapel of the Cathedral, the picture was relinquished by the church to Duke Alfonso IV for his Gallery. 151

E 3 — on poplar, 2,65 h. by 1,61 w. — G.-W. I, 3 — acquired in 1746 from the Ducal Gallery at Modena.

The Nativity. Ordered by Alberto Pratonero in 1522, but not placed in the chapel of the Pratoneri in the church of S. Prospero at Reggio until 1530. In May 1640 in the time of Duke Francesco I the picture passed into the possession of the Gallery at Modena. 152

E 1 — on poplar, 2,565 h. by 1,88 w. — G.-W. II, 1 — acquired in 1746 from the Ducal Gallery at Modena.

The Madonna of S. George. On the left S. John the Baptist and S. Geminianus. On the right S. George, with whose weapons infant angels are playing, and S. Peter Martyr. Painted between 1530 and 153

1532 for the church of S. Peter Martyr at Modena. In 1649 placed in the Gallery at Modena. A sketch of the picture is in the Gallery of Engravings at Dresden.

E 3 — on poplar; 2,85 h. by 1,90 w. — G.-W. I, 2 — acquired in 1746 from the Ducal Gallery at Modena.

154 CORREGGIO? The Repentant Magdalene. An old copy after a lost original by the Master.

3 c — on copper; 0,29 h. by 0,395 w. — G.-W. I, 4 — acquired in 1746 from the Ducal Gallery at Modena (proved to have been in the collection and held to be an original by Correggio as early as 1682).

155 CORREGGIO? Portrait of an elderly gentleman with a book; the so called "Physician of Correggio". Bust-length. Probably of Ferrarese origin.

3 c — on poplar; 0,825 h. by 0,69 w. — G.-W. II, 2 — acquired in 1746 from the Ducal Gallery at Modena (as early as 1638 was in the possession of the Bishop Coccapani of Reggio and held to be a Correggio).

## CORREGGIO. COPIES AFTER CORREGGIO.

156 "La Madonna della Cesta". La Vierge au panier. Three-quarter length. The original in the National Gallery in London.

3 c — on mahogany; 0,355 h. by 0,255 w. — inventory of 1722.

157 The Betrothal of S. Catherine. On the right S. Sebastian. Three-quarter length. The original in the Louvre at Paris.

Private rooms — on canvas; 1,01 h. by 1,01 w. — Acquired in 1741 through v. Kaiserling.

## CORREGGIO. SCHOOL OF CORREGGIO.

158 Half-length figure of S. Margaret.

3 c — on poplar; 0,68 h. by 0,525 w. — purchased in 1756 from the Gallery of the Duc de Tallard in Paris as an original by Correggio.

## PARMIGIANINO. FRANCESCO MARIA MAZZOLA, called IL PARMIGIANINO. Born at Parma Jan. 11th 1504; died at Casal Maggiore Aug. 24th 1540. Style formed under the influence of Correggio.

160 The Virgin and Child in the Clouds, S. Stephen (on the left), with the donor and S. John the Baptist (on the right). According to Vasari painted during the master's later period for the church of S. Stefano at Casal Maggiore.

E 2 — on poplar; 2,53 h. by 1,61 w. — acquired in 1746 from the Ducal Gallery at Modena where it had been since 1646.

161 "La Madonna della Rosa". The Virgin with the Child Jesus, Who is giving her a rose. Three-quarter length. According to Vasari, painted in Bologna for Pietro Aretino but presented to Pope Clement VII during a visit to Bologna and by him left to Dionigi Zani of that city.

E 2 — on poplar; 1,09 h. by 0,885 w. — G.-W. II, 3 — acquired from the Casa Zani at Bologna in 1752.

A Young Man representing a Saint with a palm. Half-length. 162

B1 — on canvas; 1,02 h. by 0,685 w. — acquired in 1869 from the Unger Collection.

PARMIGIANINO. COPY AFTER PARMIGIANINO.

Eros cutting his Bow, with two Cupids. The original is in the Imperial Gallery at Vienna. 163

B2 — on canvas; 1,355 h. by 0,645 w. — inventory of 1722 (from the Grand Duke of Tuscany).

School of Parmigianino, see Appendix. 164

ABBATE, NICCOLO DELL'. Born at Modena about 1512; died at Fontainebleau 1571. Formed his style under the influence of Correggio and Giulio Romano. Lived at Fontainebleau after 1552.

The Martyrdom of the Apostles Peter and Paul. Master-piece of the artist, painted in 1547 for the church S. Pietro at Modena. 165

E4 — on poplar; 3,635 h. by 1,98 w. — G.-W. I, 6 — acquired in 1746 from the Ducal Gallery at Modena.

BEDOLI. GIROLAMO BEDOLI, called MAZZOLA. Born about 1500, probably at Parma; died there 1569. Cousin of Parmigianino.

The Virgin and Child with S. George. On the right an angel is leading up the Infant S. John. An early work of Bedoli painted for the parish church at Rio near Correggio. 165 A

E4 — on canvas; 1,565 h. by 1,33 w. — G.-W. II, 4. — acquired in 1746 from the Ducal Gallery at Modena where it had been since 1646.

The Virgin and Child with S. John between S. Sebastian (on the right), and S. Francis (on the left). 166

E1 — on poplar; 1,68 h. by 0,955 w. — G.-W. I, 5 — Guarienti inventory.

SCHEDONI (SCHIDONE), BARTOLOMMEO. Born at Modena; died at Parma 1615.

The Holy Family in a Landscape. 167

R14 — on poplar; 0,415 h. by 0,52 w. — first catalogued in 1835.

## SCHOOLS OF VENICE AND THE VENETIAN TERRITORIES

TIZIANO VECELLI (VECELLIO). Born at Pieve di Cadore, probably in 1477; died at Venice Aug. 27th 1576. Pupil of Bellini. Founder of a School in Venice.

The Virgin and Child with four Saints: on the left S. John the Baptist; on the right Mary Magdalene, SS. Paul and Jerome. Three-quarter length. An early work of the artist. 168

G — on poplar; 1,38 h. by 1,915 w. — G.-W. II, 8 — acquired through Messrs. Zanetti and Guarienti from the Casa Grimani dei Servi in Venice.

169 The Tribute Money. The Saviour with the Jew who is showing Him the coin. Half-length. Signed: *Ticianvs . F.* According to Vasari, painted in 1514 to decorate the door of a chest in the Palace of Duke Alfonso I at Ferrara (probably even earlier, perhaps about 1508).

G — on poplar; 0,75 h. by 0,56 w. — G.-W. III, 29 — acquired in 1746 from the Ducal Gallery at Modena where the picture had been since the beginning of the XVII. Century.

170 Titian's daughter Lavinia as bride. Three-quarter length.

D 3 — on canvas; 1,02 h. by 0,86 w. — G.-W. I, 12 — acquired in 1746 from the Ducal Gallery at Modena to which it passed from Ferrara at the beginning of the XVII. Century.

171 Titian's daughter Lavinia as matron. Signed: *Lavinia Tit . V . F. ab . eo . p.* Painted about 1565. Three-quarter length.

D 3 — on canvas; 1,03 h. by 0,865 w. — G.-W. I, 13 — acquired in 1746 from the Ducal Gallery at Modena to which the picture had passed at the beginning of the XVII. Century from the Castle at Ferrara.

172 Portrait of a Man with a palm, perhaps the painter Antonio Palma, nephew of Palma Vecchio. Three-quarter length. Signed: *1561 anno . . . natvs . aetatis svae 46. Titianvs Pictor et Aegves Caesaris.* Of the artist's later period.

D 1 — on canvas; 1,38 h. by 1,16 w. — Guarienti inventory (from the Casa Marcello at Venice).

173 Portrait of a young Girl with a Vase. Three-quarter length.

D 3 — on canvas; 0,995 h. by 0,87 w. — G.-W. III, 38 — acquired through Leplat in 1731.

175 The Holy Family with the family of the patron. Three-quarter length. The authenticity disputed.

D 2 — on canvas; 1,18 h. by 1,61 w. — G.-W. I, 10 — acquired in 1746 from the Ducal Gallery at Modena to which it had passed from the Castle of Ferrara about the beginning of the XVII. Century.

176 Portrait of a Lady in a red dress. Three-quarter length. The authenticity as a Titian disputed.

D 1 — on canvas; 1,35 h. by 0,895 w. — acquired in 1746 from the Ducal Gallery at Modena.

## TIZIANO. COPIES AFTER TIZIANO VECELLI.

176 A The Holy Family. The original is in the Uffizi at Florence.

R 14 — on canvas; 0,76 h. by 1,005 w. — first catalogued in 1835.

177 Venus upon her couch crowned by Cupid. At her feet a lute player. Altered replica of the School after the original in the Museum at Madrid.

C 3 — on canvas; 1,42 h. by 2,08 w. — acquired in 1731 through Leplat.

Venus, for whom Cupid is holding a looking-glass. Three-quarter length. Altered replica of the School from the original in the "Eremitage" at St. Petersburg. 178

C 2 — on canvas, 1,15 h. by 1,00 w. — acquired in 1749 from the Imperial Gallery at Prague to which it probably passed from the collection of the Archduke Leopold Wilhelm in Brussels.

See Appendix. 179—181

Venus and Adonis. Altered copy from the original in the Museum at Madrid. 182

Private rooms — on canvas, 1,38 h. by 1,60 w. — acquired through Messrs. de Brais from Paris in 1742.

Venus and Adonis. A free treatment of the work by Titian. Late XVII. Century. 183

Private rooms — on canvas, 1,91 h. by 1,665 w. — in the inventory of 1722 described as a Beverenzo.

Ecce Homo. Three-quarter length. Altered copy from the original by Titian in the Museum at Madrid. 184

Private rooms — on canvas, 0,84 h. by 0,765 w. — acquired through Messrs. Riedel from Vienna in 1741.

See also No. 378 (Torre).

GIORGIONE. GIORGIO (ZORZON) DA CASTELFRANCO, called GIORGIONE. Born at Castelfranco 1477 or (according to the Second Edition of Vasari) in October or November 1478, died at Venice 1510. Pupil of Giovanni Bellini.

Venus asleep, in a rich landscape. One of the artist's principal works, and after his premature death finished by Titian (landscape and Cupid who was formerly to be seen at the feet of the goddess). This picture was in the house of Jeronimo Marcello at Venice in the XVI. Century and can be shewn to have still been there in 1660. 185

G — on canvas, 1,085 h. by 1,75 w. — first catalogued in 1707.

GIORGIONE. AFTER GIORGIONE.

An Astrologer casting the horoscope of a boy. 186

R 2 — on fir, 1,325 h. by 1,92 w. — acquired in 1874 from the Barker Collection in London (formerly in the Manfrin Gallery at Venice as a Giorgione).

The Judgment of Paris. 187

R 13 — on canvas, 0,525 h. by 0,675 w. — acquired in 1869 from the Unger Collection in Berlin.

PALMA. GIACOMO D'ANTONIO DE NIGRETTI, called PALMA VECCHIO. Born at Serinalta near Bergamo about 1480, died at Venice July 30th 1528. Pupil of Giovanni Bellini. Formed his style under the influence of Giorgione and Titian.

The Virgin and Child with S. John the Baptist and S. Catherine. Half-length. 188

2 a — on poplar, 0,67 h. by 0,975 w. — acquired 1749 through Guarienti from the Casa Pisano di S. Stefano at Venice.

189 The Three Sisters. Half-length. In the house of Taddeo Contarini at Venice as early as 1525.
G — on poplar; 0,88 h. by 1,23 w. — G.-W. III, 44 — acquired in 1743 through Algarotti from the family Corner della Casa grande at Venice.

190 Venus Reposing.
C 3 — on canvas; 1,125 h. by 1,86 w. — acquired from Italy through Rossi in 1728.

191 Holy Family with the Infant S. John and S. Catherine. The master's later period.
2 a — on poplar; 0,755 h. by 1,06 w. — acquired in 1725 through Leplat.

192 The Meeting of Jacob and Rachel. The master's later period.
B 2 — on canvas; 1,465 h. by 2,505 w. — G.-W. II, 45 — Guarienti inventory ⟨acquired from the Casa Malipiero at Venice as a Giorgione⟩.

## PALMA. SCHOOL OF PALMA VECCHIO.

193 The Virgin and Child with four saints. On the left SS. John the Baptist and Francis, on the right SS. Joseph ⟨?⟩ and Catherine.
2 b — on poplar; 1,02 h. by 1,43 w. — acquired in 1741 through Rossi.

194 See Appendix.

## LOTTO, LORENZO. Born at Venice about 1480; died at Loreto between Sept. 18th 1556 and July 1st 1557.

194A The Virgin with the Child Jesus Who is embracing the Infant S. John. Signed: *Laurentius Lotus 15 . 8.* ⟨1518?⟩.
1 c — on poplar; 0,52 h. by 0,39 w. — G.-W. III, 28 — first catalogued in 1809.

## LOTTO. STYLE OF LOTTO'S LATER PERIOD.

194B The Martyrdom of S. Sebastian.
Private rooms — on canvas; 1,89 h. by 1,07 w. — acquired in 1746 from the Ducal Gallery at Modena as a Carlo Feti.

## LOTTO. COPY AFTER LORENZO LOTTO.

195 The Virgin and Child with four saints. On the left S. Francis and S. Clara. Signed: *L. Lotvs . F.* The original is in the Bridgewater Gallery, London.
R 6 — on poplar; 0,85 h. by 1,03 w. — acquired in 1883 from Fairfax Murray in Florence.

197 See Appendix.

## PORDENONE, GIOVANNI ANTONIO DE' SACCHI DA. Born at Pordenone 1483; died at Ferrara January 1539. A leading painter of Friuli.

199 PORDENONE? The Calling of the Apostle Matthew. Half-length.
R 10 — on canvas; 1,995 h. by 1,19 w. — acquired in 1746 from the Ducal Gallery at Modena.

PORDENONE? Portrait of a Lady in mourning. Bust-length. 199 A

2a — on canvas, 0,61 h. by 0,54 w. — G.-W. III, 3 — first catalogued in 1765.

LICINIO, BERNARDINO DI ANTONIO. Born about 1490, probably at Venice, died there between 1556 and 1561. As pupil of the preceding also called Pordenone.

Portrait of a Lady in a red dress. Half-length. Signed: *B. Licini. f. 1533.* 200

3 b — on canvas, 0,99 h. by 0,83 w. — first catalogued in 1722.

CAVAZZOLA. PAOLO MORANDO, called IL CAVAZZOLA. Born at Verona 1486, died there Aug. 13th 1522. Pupil of Domenico Morone.

Portrait of Joannes Emilius of Verona, Apostolic Notary (born 1746). Half-length. 201

G — on canvas, 0,93 h. by 0,755 w. — acquired in 1875 from R. Brooks in London (formerly in the possession of the Megli family at Verona).

BARTOLOMEO VENETO. Born at Cremona and formed his style under Milanese influence and that of Giovanni Bellini. Signed pictures dated from 1502 to 1530.

The Daughter of Herodias with the Head of John the Baptist. Half-length. 201 A

G — on poplar, 1,035 h. by 0,62 w. — G.-W. III, 46 — acquired in 1749 from the Imperial Gallery at Prague.

GIROLAMO DA TREVISO THE YOUNGER. Born at Treviso 1497, killed by a cannon ball in 1544 near Boulogne. Originally a pupil of Titian, he developed his style under the influence of Raphael.

The Adoration of the Shepherds. 201 B

R 8 — on walnut, 0,86 h. by 1,18 w. — acquired from Madrid in 1744 through the Secretary of Legation Talon.

Copy after Moretto, see Appendix. 202

BORDONE, PARIS. Baptised at Treviso July 5th 1500, died at Venice Jan. 19th 1571. Pupil of Titian at Venice.

Apollo between Marsyas and Midas. Three-quarter length. 203

C 3 — on canvas, 0,98 h. by 0,815 w. — inventory of 1754.

Diana surrounded by her nymphs. Three-quarter length. 204

D 2 — on canvas, 1,16 h. by 1,87 w. — inventory of 1754.

The Holy Family with Elizabeth, Jerome and the Infant S. John. 205

S 1 — on canvas, 1,13 h. by 1,50 w. — acquired in 1749 from the Casa Pisani di S. Stefano at Venice.

## BONIFAZIO VERONESE. BONIFAZIO DE' PITATI, called BONIFAZIO VERONESE. Born at Verona 1487; died at Venice Oct. 19th 1553. Pupil of Palma Vecchio.

208 The Finding of Moses.

2 b — on canvas; 1,01 h. by 1,40 w. — acquired through Leplat in 1725.

209 Half-length figure of the Saviour with the globe. Doubtless only studio work.

2 c — on canvas; 0,795 h. by 0,675 w. — first catalogued in 1835.

## BONIFAZIO. STUDIO OF BONIFAZIO VERONESE.

210 The Adoration of the Shepherds.

2 b — on poplar; 1,025 h. by 1,49 w. — acquired in 1749 from the Casa Pisani di S. Stefano at Venice.

211 The Holy Family with Elizabeth, the Infant S. John, and S. Catherine.

2 b — on poplar; 1.07 h. by 1,34 w. — acquired from Italy through Rossi in 1738.

212 The Raising of Lazarus.

R 7 — on canvas; 1,325 h. by 2,00 w. — acquired in 1749 from the Casa Pisani di S. Stefano at Venice.

213 The Virgin and Child with S. Catherine, S. Peter and S. Anthony.

B 1 — on canvas; 1,09 h. by 1,52 w. — acquired through Rossi in 1741.

## POLIDORO VENEZIANO. POLIDORO DI PAOLO DI LANZANO, called POLIDORO VENEZIANO. Born at Lanzano near Lodi 1515; died at Venice July 21st 1565. Pupil of Bonifazio.

214 The Virgin and Child, to Whom a nobleman is bringing his child. On the right S. Mary Magdalene.

2 c — on canvas; 1,215 h. by 1,745 w. — acquired in 1749 from the Casa Pisani di S. Stefano at Venice.

215 The Betrothal of S. Catherine. On the right, S. Andrew ⟨?⟩, further back, the Angel and Tobias.

B 2 — on canvas; 1,085 h. by 1,325 w. — inventory of 1754.

216 The Virgin adoring her Child. Three-quarter length.

2 c — on oak; 0,51 h. by 0,38 w. — inventory of 1722.

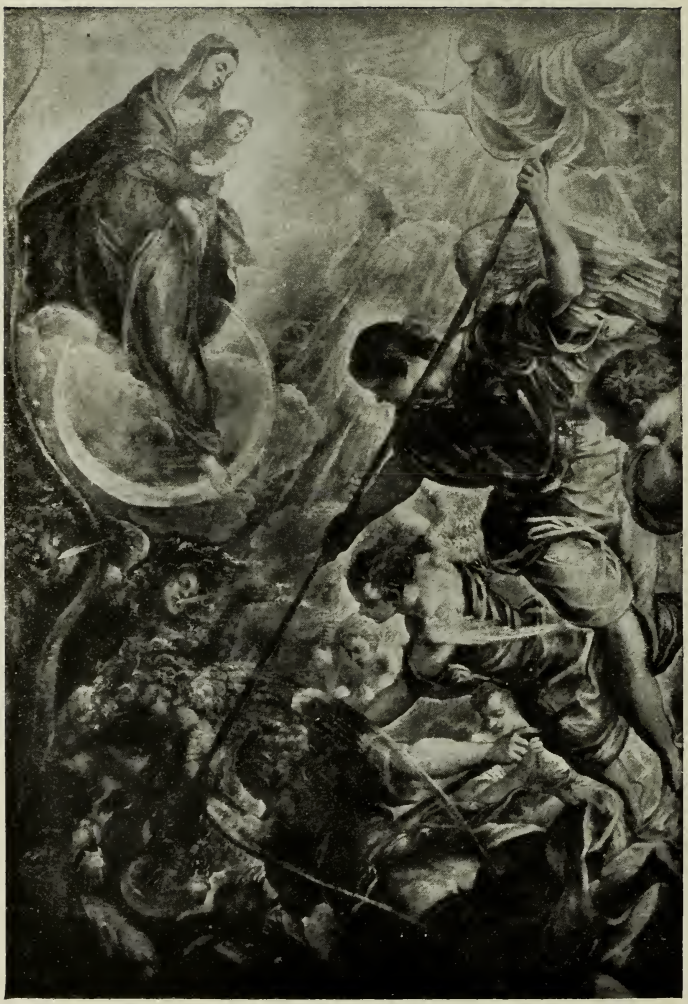
217 Venetian School, see Appendix.

## VENETIAN SCHOOL OF THE XVI. CENTURY.

219 Portrait of a Man with a black beard. Half-length. Ascribed to Polidoro Lanzano.

2 b — on canvas; 0,90 h. by 0,725 w. — acquired in 1620 from Italy.

226 *Paolo Veronese*



266 *Jacopo Tintoretto*

A Loving Couple. Bust-length. A similar but weaker picture, signed Fr. Mancini, was in the Scarpa Gallery at Motta. This picture has been attributed to Callisto da Lodi (flourished 1521—1564), it is however perhaps an early work of Romanino. 221

2 c — on poplar, 0,52 h. by 0,72 w. — acquired in 1746 from the Ducal Gallery at Modena to which it passed from Ferrara in 1618.

Christ bearing the Cross. Half-length. 222

3 a — on canvas, 0,875 h. by 1,08 w. — probably acquired in 1733 at the de la Châtaigneraye auction in Paris.

FARINATI, PAOLO. Born at Verona 1522, died there 1606. Influenced by Paolo Veronese.

The Presentation in the Temple. 223

D 2 — on canvas, 1,86 h. by 4,17 w. — acquired in 1747 through Rossi from the Casa Bonfadini at Venice.

VERONESE. PAOLO CALIARI, called VERONESE. Born at Verona 1528, died at Venice April 19th 1588.

The Virgin and the Cuccina Family. Faith, Hope and Charity conduct the members of the Family to the Madonna, who is enthroned between S. John the Baptist and S. Jerome. This great work of Paul Veronese, together with the next three pictures, was painted for the Cuccina Family. In the XVII. Century the four pictures were still in the Palace belonging to the family at Venice (later Tiepolo now Papadopoli). 224

D 3 — on canvas, 1,47 h. by 4,16 w. — G.-W. I, 15 — acquired in 1746 from the Ducal Gallery at Modena to which it passed together with the other three in 1645.

The Adoration of the Kings. See remark on 224. 225

D 1 — on canvas, 2,06 h. by 4,55 w. — G.-W. I, 14 — acquired in 1746 from the Ducal Gallery at Modena.

The Marriage at Cana. See remark on 224. 226

D 1 — on canvas, 2,07 h. by 4,57 w. — G.-W. II, 9 — acquired in 1746 from the Ducal Gallery at Modena.

Christ bearing the Cross. See remark on 224. 227

D 3 — on canvas, 1,66 h. by 4,14 w. — G.-W. I, 16 — acquired in 1746 from the Ducal Gallery at Modena.

The Centurion of Capernaum before the Saviour. Painted between 1570 and 1580. Companion picture to No. 229. 228

D 3 — on canvas, 1,78 h. by 2,75 w. — acquired in 1747 from the Casa Grimani de' Servi at Venice.

The Finding of Moses. Painted between 1570 and 1580. 229

D 3 — on canvas, 1,78 h. by 2,77 w. — acquired in 1747 from the Casa Grimani de' Servi at Venice.

The Good Samaritan. 230

D 4 — on canvas, 1,675 h. by 2,53 w. — acquired in 1746 from the Ducal Gallery at Modena.

231 The Crucifixion of Christ. The genuineness justly disputed.
2 b — on canvas; 0,465 h. by 0,345 w. — acquired in 1741 through Vent. Rossi in Venice.

232 The Crucifixion of Christ. Studio work.
2 a — on canvas; 0,985 h. by 0,76 w. — acquired in 1742 through Riedel from the Imperial Gallery at Prague.

233 Christ with the Disciples at Emmaus. Perhaps only studio work.
D 4 — on canvas; 1,205 h. by 1,815 w. — acquired in 1746 from the Ducal Gallery in Modena to which it had passed in 1625 from the collection of Cardinal Alessandro d'Este in Rome.

234 Leda and the Swan. Probably a copy from the original formerly in the Orleans Gallery.
D 1 — on canvas; 1,06 h. by 0,905 w. — acquired in 1744 through Rossi from the Casa Grimani Calergi at Venice.

235 The Resurrection of Christ.
2 b — on canvas; 1,365 h. by 1,04 w. — acquired in 1741 through Riedel from Vienna.

236 Portrait of one of the Contarini. Formerly described as a portrait of Daniele Barbaro. Three-quarter length.
D 1 — on canvas; 1,325 h. by 1,02 w. — G.-W. II, 10 — acquired in 1744 from the Casa Grimani Calergi at Venice.

237 Susanna Bathing. Studio work.
R 12 — on canvas; 1,255 h. by 1,045 w. — acquired in 1742 from the Carignan Collection in Paris.

238—239 Copies, see Appendix.

VERONESE. THE HEIRS OF PAOLO VERONESE. Paolo's brother Benedetto and his sons Gabriele and Carletto Caliari who continued the work of his studio after his death.

240—242 See Appendix.

243 Jupiter, assuming the form of a bull, is carrying off Europa. This composition was repeatedly reproduced with some alterations by Paolo and his pupils. The finest example by the master's own hand is in the Doge's Palace at Venice, while another one is in the Gallery of the Capitol at Rome. The picture in this gallery is probably by Carletto.
D 1 — on canvas; 3,21 h. by 2,89 w. — acquired in 1743 through Algarotti from Signora Teresa Negrenzi at Venice (formerly in the possession of the Marchese Piati).

VERONESE. SCHOOL OF PAOLO VERONESE.

244 Venus and Adonis.
2 b — on canvas; 0,755 h. by 0,86 w. — inventory of 1754.

245 Portrait of a Boy with a rattle. Half-length.
3 a — on canvas; 0,54 h. by 0,40 w. — acquired in 1857 from the Steinla Collection.

246 See Appendix.

The Martyrdom of S. Catherine. 247

Store-rooms — on canvas, 0,655 h. by 0,81 w. — acquired in 1742 through de Brais from the Carignan Collection in Paris.

The Adoration of the Kings. 248

Store-rooms — on canvas, 1,055 h. by 0,81 w. — inventory of 1754.

FASOLO, GIOVANNI ANTONIO. Born at Vicenza 1528, died there 1572. School of Paolo Veronese.

Portrait of a Lady. Three-quarter length. 249

D 3 — on canvas, 1,32 h. by 1,13 w. — acquired in 1744 through Rossi from the Casa Grimani Calergi at Venice.

PALMA, JACOPO THE YOUNGER, called PALMA GIOVINE. Born at Venice 1544, died there 1628. Grand nephew of Palma Vecchio.

The Presentation of the Virgin Mary in the Temple. Painted for the church dell' Umiltà at Venice. 250

Store-rooms — on canvas, 1,80 h. by 3,52 w. — acquired in 1746 from the Ducal Gallery at Modena to which it passed from Venice in 1653.

S. Sebastian. 251

Store-rooms — on canvas, 1,675 h. by 1,17 w. — acquired in 1743 through Algarotti from Count Giovanelli in Venice.

The Crucifixion of St. Andrew. 252

Store-rooms — on canvas, 1,65 h. by 2,635 w. — acquired in 1742 from the de Brais Collection in Paris.

BASSANO. GIACOMO DA PONTE, called BASSANO. Born at Bassano about 1515, buried there Feb. 14th 1592. Pupil of his father Francesco.

Samson fighting with the Philistines. Early work of the artist. 252 A

S 1 — on canvas, 1,55 h. by 2,19 w. — acquired in 1749 from the Imperial Gallery at Prague.

The Israelites journeying through the Wilderness. Companion picture to No. 254. 253

D 1 — on canvas, 1,83 h. by 2,78 w. — acquired in 1747 through Zanetti from the Casa Grimani dei Servi at Venice.

The Return of Tobias. 254

D 1 — on canvas, 1,79 h. by 2,77 w. — acquired in 1747 from the Casa Grimani.

Moses and the Israelites at the Rock. 256

R 20 — on canvas, 1,14 h. by 1,76 w. — Guarienti inventory.

BASSANO. STUDIO OF GIACOMO BASSANO.

The Conversion of Saul. 258

Store-rooms — on canvas, 1,805 h. by 1,125 w. — acquired through Vent. Rossi from Venice in 1741.

258 A Noah's Ark. The animals in pairs, entering the ark.
R 20 — on canvas; 1,225 h. by 1,795 w. — acquired in 1744 through Vent. Rossi from the collection of the Abbé Ricci at Venice.

259 The message of "good tidings of great joy" to the Shepherds.
Store-rooms — on canvas; 1,325 h. by 1,83 w. — inventory of 1754.

260—263 See Appendix.

TINTORETTO. JACOPO ROBUSTI, called IL TINTORETTO. Born at Venice in Sept. 1518; died there May 31st 1594. Pupil of Titian.

265 Women with musical instruments. An early work of the artist.
D 4 — on canvas; 1,42 h. by 2,14 w. — Guarienti inventory (from the Imperial Gallery at Prague).

265 A Portrait of a Lady in mourning. Three-quarter length.
D 3 — on canvas; 1,04 h. by 0,87 w. — G.-W. I, 11 — acquired in 1746 from the Ducal Gallery at Modena.

266 The Archangel Michael warring against Satan (Rev. XII).
D 3 — on canvas; 3,18 h. by 2,20 w. — inventory of 1754.

267 The Holy Family with S. Catherine (or perhaps Justina) and the donor who is worshipping. Three-quarter length.
D 4 — on canvas; 1,02 h. by 1,555 w. — acquired in 1741 through Riedel from Vienna.

269 A Knight in armour rescuing two naked women in a boat from a tower.
D 4 — on canvas; 1,53 h. by 2,51 w. — inventory of 1754 (perhaps this is the picture which was purchased in Mantua by Algarotti in 1743).

270 Dual portrait of an old and a young man. Three-quarter length. According to others by Domenico Tintoretto.
D 1 — on canvas; 0,995 h. by 1,21 w. — acquired in 1749 from the Imperial Gallery at Prague.

TINTORETTO. STUDIO OF JACOPO TINTORETTO.

270 A The Woman taken in adultery, before Christ.
Store-rooms — on canvas; 1,89 h. by 3,55 w. — G.-W. II, 11 — acquired in 1749 from the Imperial Gallery at Prague.

271 Apollo with the Muses and the Horae on Mount Parnassus.
Store-rooms — on canvas; 2,14 h. by 3,25 w. — taken in 1725 from the Kunstkammer, its passing to which from the Imperial Gallery at Prague is attributed to Johann Georg I.

272—273 Copies, see Appendix.

SCHIAVONE. ANDREA MELDOLLA, called SCHIAVONE. Born at Zara or Sebenico as is supposed about 1522, probably however earlier, died at Venice Dec. 1st 1563. Pupil of Bonifazio and of Titian.

The Dead Body of Christ, supported by two men and an angel. Three-quarter length. 274

D 4 — on canvas, 1,07 h. by 0,875 w. — acquired in 1749 from the Imperial Gallery at Prague.

The Holy Family with the Infant S. John, worshipped by three figures holding a chalice and a flagon. 275

4 a — on canvas, 0,855 h. by 0,685 w. — acquired in 1743 through Algarotti from the house of the Procuratessa Cornaro della Cà grande at Venice.

GRECO. DOMENICO THEOTOCOPULI, called EL GRECO. Born at Candia in Crete about 1547, died at Toledo April 7th 1614. Pupil of Titian in Venice.

Christ healing the Blind Man. An early work of the artist. 276

2 b — on poplar, 0,655 h. by 0,84 w. — acquired in 1741 through Rossi from Venice.

BASSANO. FRANCESCO DA PONTE, called BASSANO. Born at Bassano probably in Jan. 1549, died at Venice July 3rd 1592. Pupil of his father Giacomo.

Christ driving the Money-changers out of the Temple. Signed: *Franc . Bass . F.* 277

Store-rooms — on canvas, 0,675 h. by 0,845 w. — G.-W. II, 13 — acquired in 1746 from the Ducal Gallery at Modena.

The Adoration of the Shepherds. 278

2 b — on canvas, 0,68 h. by 1,095 w. — G.-W. II, 14 — acquired in 1744 through Rossi from the Casa Grimani Calergi at Venice.

The Assumption of the Virgin. Slightly altered copy of the picture on the High-altar of the Church of S. Luigi de' Francesi at Rome. 279

Store-rooms — on canvas, 1,73 h. by 1,18 w. — inventory of 1754.

BASSANO. LEANDRO DA PONTE, called BASSANO. Born at Bassano June 26th 1557, died at Venice April 15th 1622. Pupil of his father Giacomo.

Christ bearing His Cross. Bust-length. Signed: *Leander a Ponte Bassi Eques . F.* 280

R 4 — on canvas, 0,815 h. by 0,67 w. — acquired through Rossi from Venice in 1741.

Portrait of the Doge Marino Grimani (Doge 1595—1606). Three-quarter length. Signed: *Leander. Bass. Faciebat.* 281

D 2 — on canvas, 1,34 h. by 1,115 w. — acquired in 1744 through Rossi from the Casa Grimani Calergi at Venice.

282 Portrait of the Wife of the above, Moresina Morosini. Three-quarter length. Signed: *Leander . Bass . F.*

D 2 — on canvas; 1,34 h. by 1,115 w. — acquired in 1744 from the Casa Grimani Calergi.

283 Portrait of a Gentleman writing. Three-quarter length. Signed: *Leander a Ponte Bass^s . Eqves . F.*

D 2 — on canvas; 0,92 h. by 1,075 w. — inventory of 1754.

TINTORETTO. DOMENICO ROBUSTI, called TINTORETTO. Born at Venice as is supposed in 1562, but probably earlier; died there 1637. Pupil of his father Jacopo.

283 A The Virgin and Child with the SS. Barbara and Chrysostom on the left and SS. Catherine and Augustine on the right.

44 a — on canvas; 4,57 h. by 2,35 w. — Guarienti inventory ⟨from the Cathedral of Candia⟩.

MARESCALCO, PIETRO, called LO SPADA. Born at Feltre; painted about 1576 in the Venetian territories.

284 The Daughter of Herodias with the Head of John the Baptist, before her Parents who are feasting. Signed: *Petrvs . de . Marescal^is . P . 1576.*

2 b — on canvas; 0,89 h. by 0,885 w. — acquired in 1748 through Benzoni from Venice.

RIDOLFI, CLAUDIO. Born at Verona 1570; died at Corinaldo 1644. Style of Paolo Veronese and of Federico Barocci.

286 The Annunciation.

3 c — on canvas; 0,705 h. by 0,56 w. — inventory of 1722 ⟨at that time in the Chapel Royal⟩.

VENETIAN SCHOOL AT THE END OF THE XVI. AND BEGINNING OF THE XVII. CENTURY.

287 The Adoration of the Kings.

Store-rooms — on canvas; 0,56 h. by 0,985 w. — acquired through Rossi from Venice in 1741.

288 Venus Reposing, with Cupid.

Store-rooms — on canvas; 1,315 h. by 2,025 w. — acquired through Rossi from Venice in 1738.

289 See Appendix.

290 The Betrothal of S. Catherine. Three-quarter length.

2 c — on canvas; 0,87 h. by 0,79 w. — taken from the store-rooms in 1855.

291 The Virgin giving her girdle to S. Thomas.

S 2 — on canvas; 2,755 h. by 1,21 w. — inventory of 1754.

# SCHOOLS OF NORTH ITALY

SCHOOL OF NORTH ITALY FROM THE BEGINNING OF THE XVI. CENTURY.

The Holy Family. Formerly described as "attributed to Gaudenzio Ferrari". Perhaps School of Cremona. Three-quarter length. 293
1b — on poplar, 0,62 h. by 0,47 w. — purchased in Rome in 1875.

Uncertain North Italian Painters, see Florentine School about 1550, page 17. 296

NORTH ITALIAN SCHOOL OF THE XVI. CENTURY.

The Dead Christ, supported by three Angels. 298
R10 — on copper, 0,25 h. by 0,20 w. — first catalogued in 1835.

S. Margaret Kneeling. 299
Store-rooms — on canvas, 1,73 h. by 1,28 w. — inventory of 1754.

See Appendix. 300

304 *Annibale Carracci*

*324* *Guido Reni*

# IV
# ITALIAN SCHOOLS OF THE XVII. AND XVIII. CENTURIES

## BOLOGNESE SCHOOL

CARRACCI. SCHOOL OF LODOVICO CARRACCI (1555 to 1619).

301 The Holy Family reposing during the Flight into Egypt.

R 10 — on canvas; 0,725 h. by 0,50 w. — acquired in 1742 through de Brais from the Carignan Collection in Paris.

CARRACCI, ANNIBALE. Baptised at Bologna Nov. 3rd 1560; died at Rome July 15th or 16th 1609. One of the chief Italian painters of the XVII. Century.

302 Christ with the Crown of Thorns, supported by Angels. Painted for the church of S. Prospero at Reggio. An early work of Annibale.

E 1 — on canvas; 0,855 h. by 1,00 w. — G.-W. I, 18 — acquired in 1746 from the Ducal Gallery at Modena to which it had passed from S. Prospero in 1680.

303 The Assumption of the Virgin. Dated: *1587.* Painted for the Brotherhood of S. Rocco at Reggio.

F 1 — on canvas; 3,81 h. by 2,45 w. — G.-W. I, 19 — acquired in 1746 from the Ducal Gallery at Modena where it had been since 1661.

304 The Madonna enthroned. At her feet on the left, S. Matthew the Evangelist with an Angel; in the centre S. Francis; on the right S. John the Baptist. Signed: *Hannibal Carractivs Bon . F . 1588.*

F 3 — on canvas; 3,84 h. by 2,55 w. — G.-W. I, 20 — acquired in 1746 from the Ducal Gallery at Modena.

305 S. Rochus distributing alms to the plague-stricken. Painted for the Brotherhood of S. Rocco at Reggio (finished 1595—96) as a companion picture to No. 645.

F 3 — on canvas; 3,31 h. by 4,77 w. — G.-W. I, 21 — acquired in 1746 from the Ducal Gallery at Modena where it had been since 1661.

306 The Genius of Fame.

E 1 — on canvas; 1,74 h. by 1,14 w. — G.-W. II, 19 — acquired in 1746 from the Ducal Gallery at Modena (previously in the possession of Cardinal Alessandro d'Este in Rome, to whom it had been presented by Asdrubale Bombacci of Reggio, and passed to the Ducal Gallery at Modena in 1625).

307 The Virgin and Child to Whom the Infant S. John is giving a swallow. Three-quarter length.

4 b — on canvas; 1,005 h. by 0,85 w. — acquired in 1746 from the Ducal Gallery at Modena.

308 Portrait of the Lute-player Giovanni Gabrielle, called "il Siello" or "il Mascherone". Half-length.

4 a — on canvas; 0,77 h. by 0,64 w. — acquired in 1746 from the Ducal Gallery at Modena.

Head of Christ. 309
4c — on copper; 0,51 h. by 0,38 w. — G.-W. III, 5 — inventory of 1754.

CARRACCI. SCHOOL OF THE CARRACCI.

The Descent from the Cross. 310
4c — on canvas; 0,68 h. by 0,44 w. — first catalogued in 1835.

See Appendix. 311

The Apostle Peter. Bust-length. Companion picture to No. 313. 312
44b — on canvas; 0,65 h. by 0,485 w. — inventory of 1754.

The Apostle Paul. Bust-length. 313
44b — on canvas; 0,65 h. by 0,485 w. — inventory of 1754.

See Appendix. 314—315

Portrait of a Boy. Half-length. 316
4b — on canvas; 0,655 h. by 0,485 w. — acquired in 1746 from the Ducal Gallery at Modena where it was ascribed to Antonio Carracci.

Portrait of an Artist. Bust-length. 317
50b — on canvas; 0,60 h. by 0,50 w. — acquired in 1746 from the Ducal Gallery at Modena (as a Pietro Faccini),

See Appendix. 318—319

FACCINI, PIETRO. Born at Bologna 1562; died there 1602.

FACCINI? The Betrothal of S. Catherine. On the right S. Jerome and three female saints. Doubtless belongs to the School of Parma. 320
3b — on poplar; 0,265 h. by 0,195 w. — inventory of 1722.

FACCINI? The Holy Family with the Infant S. John and S. Francis. 321
Store-rooms — on copper; 0,425 h. by 0,31 w. — inventory of 1722.

RENI, GUIDO. Born at Calvenzano near Bologna Nov. 4th 1575; died at Bologna Aug. 18th 1642. At first pupil of Dion. Calvaert, afterwards of Lodovico Carracci.

The Risen Saviour with the Redeemed Spirits from Hades, before His Mother. On the right S. Carlo Borromeo. Formerly in the Cathedral at Modena. 322
F 1 — on canvas; 3,22 h. by 1,99 w. — G.-W. I, 22 — acquired in 1746 from the Ducal Gallery at Modena, where it had been from 1678 or earlier.

Head of Christ with the Crown of Thorns. 323
4c — on poplar; 0,49 h. by 0,37 w. — G.-W. III, 26 — inventory of 1722. Presented to King Augustus II by Pope Innocent XII.

Venus Reclining, with Cupid. 324
F 2 — on canvas; 1,36 h. by 1,745 w. — probably acquired in 1731 through Leplat.

325 Ninus giving Semiramis his crown.
Store-rooms — on canvas; 2,94 h. by 2,18 w. — G.-W. II, 20 — acquired in 1782 through Crespi from the Marchese Tanari in Bologna.

326 The Virgin bending over the sleeping Infant Christ. Half-length.
4c — on canvas; oval; 0,695 h. by 0,89 w. — acquired in 1764 through Prince Xaver and Count Bose.

327 The youthful Bacchus drinking.
4c — on canvas; 0,72 h. by 0,56 w. — G.-W. I, 24 — acquired in 1746 from the Ducal Gallery at Modena.

328 The Virgin enthroned, with the Infant Christ. At her feet, on the left, SS. Crispus and Crispinianus; on the right, S. Jerome. Painted for the Chapel of the Cordwainers' Guild in the Church of S. Prospero at Reggio.
F 1 — on canvas; 3,14 h. by 2,16 w. — G.-W. I, 23 — acquired in 1746 from the Ducal Gallery at Modena where it had been since 1680.

329 The Saviour with the Crown of Thorns. Bust-length.
3 b — on copper; 0,76 h. by 0,595 w. — G.-W. III, 4 — acquired in 1749 from the Imperial Gallery at Prague.

330 The Saviour with the Crown of Thorns. Bust-length.
3 b — on canvas; 0,79 h. by 0,65 w. — inventory of 1754.

331 Half-length figure of S. Jerome.
4 b — on canvas; 0,79 h. by 0,645 w. — taken from the Royal Apartments in 1740.

332 Copy, see Appendix.

SPADA, LEONELLO. Born at Bologna 1576; died at Parma May 17th 1622. Pupil of the Carracci and of Caravaggio.

333 Christ bound to the pillar. Half-length.
Store-rooms — on canvas; 0,685 h. by 0,54 w. — acquired in 1746 from the Ducal Gallery at Modena.

334 David giving the Head of Goliath to a soldier. Half-length.
R 14 — on canvas; 0,735 h. by 0,995 w. — acquired in 1746 from the Ducal Gallery at Modena to which it was bequeathed in 1625 by the Cardinal Alessandro d'Este in Rome.

335 See Appendix.

TIARINI, ALESSANDRO. Born at Bologna March 20th 1577; died Febr. 8th 1668. At first pupil of Prospero Fontana, afterwards of Lodovico Carracci.

336 Medoro carving Angelica's name on the edge of a well (from Ariosto's Orlando Furioso). Three-quarter length.
F 1 — on canvas; 1,05 h. by 1,39 w. — G.-W. II, 25 — acquired in 1746 from the Ducal Gallery at Modena.

ALBANI, FRANCESCO. Born at Bologna March 17th 1578, died there Oct. 4th 1660. At first pupil of Dion. Calvaert, afterwards of the Carracci.

Amoretti, with the stolen emblems of the god of the nether world, dancing round a sculptured group of cupids. In the back-ground the Rape of Proserpine. 337

4 b — on copper, 0,745 h. by 0,99 w. — G.-W. II, 21 — acquired in 1746 from the Ducal Gallery at Modena where it had been since 1659.

Diana, with eight nymphs and the fleeing Actæon. 338

4 a — on canvas, 0,755 h. by 0,94 w. — doubtless acquired in 1738 through Rossi.

Diana, with nine nymphs and the fleeing Actæon. Purchased in 1639 in the artist's studio for Duke Francis I of Modena. 339

4 a — on canvas, 0,745 h. by 1,00 w. — acquired in 1746 from the Ducal Gallery at Modena.

Galatea, in a car made of sea shells, drawn by dolphins. 340

F 2 — on canvas, 1,88 h. by 1,235 w. — inventory of 1722.

Venus and Vulcan watching cupids practising shooting. 341

4 b — on canvas, 1,38 h. by 1,83 w. — acquired in 1743 through Le Leu from Paris.

The Expulsion of Adam and Eve from Paradise. 342

4 a — on canvas, 0,93 h. by 1,26 w. — G.-W. III, 33 — acquired in 1741 through Riedel from Vienna.

The Creation of Eve. 343

4 c — on canvas, circular, 0,68 in diameter — acquired in 1742 through de Brais from the Carignan Collection in Paris.

The Adoration of the Shepherds. 344

4 b — on copper, 0,345 h. by 0,43 w. — acquired in 1742 from the Dubreuil Collection in Paris.

Repose of the Holy Family during the Flight into Egypt. 345

5 a — on canvas, 1,67 h. by 0,81 w. — acquired in 1742 from the Carignan Collection in Paris.

The Holy Family with Elizabeth and S. John. 346

R 12 — on copper, 0,675 h. by 0,51 w. — acquired in 1725 through Leplat.

SACCHI, ANDREA. Born Nov. 1599 at Nettuno near Rome, died at Rome June 21st 1661. Pupil of Francesco Albani.

Repose of the Holy Family during the Flight into Egypt. 347

R 10 — on copper, 0,705 h. by 0,515 w. — acquired in 1741 through Rossi from Italy.

School of Francesco Albani, see Appendix. 348

LANFRANCO, GIOVANNI. Born at Parma in the autumn of 1580; died at Rome Nov. 29th 1647. Pupil of the Carracci.

349 The Repentant S. Peter.

F 2 — on canvas; 1,555 h. by 1,14 w. — G.-W. II, 24 — inventory of 1754.

350 LANFRANCO? Four Magicians. Three-quarter length.

S 1 — on canvas; 0,97 h. by 1,175 w. — acquired in 1742 through Riedel from Prague.

DOMENICHINO. DOMENICO ZAMPIERI, called DOMENICHINO. Born at Bologna Oct. 21st 1581; died at Naples April 16th 1641. At first a pupil of Dion. Calvaert, then of the Carracci.

351 Charity ⟨Love⟩ represented as a mother with three children.

F 3 — on canvas; 1,195 h. by 1,97 w. — acquired in 1845 from the heirs of Herr Matthäi, a former Director of the Gallery.

DOMENICHINO. SCHOOL OF DOMENICHINO.

352 S. Francis in solitude.

R 13 — on copper; 0,535 h. by 0,395 w. — acquired in 1742 from Paris.

353 See Appendix.

354 An Old Man praying. Bust-length.

R 14 — on poplar; 0,51 h. by 0,465 w. — acquired in 1857 from the Steinla Collection.

GESSI, FRANCESCO. Born at Bologna Jan. 20th 1588; died there 1647 or perhaps in 1649. Pupil of Guido Reni.

355 The Repentant Magdalene in a cave. Half-length.

4 c — on canvas; 0,76 h. by 0,63 w. — acquired in 1748 through Benzoni from Venice.

GUERCINO. GIOVANNI FRANCESCO BARBIERI, called GUERCINO. Baptised at Cento Feb. 8th 1591; died at Bologna Dec. 22nd 1666.

356 S. Francis with the Angel playing the Violin. Early work of the artist.

F 4 — on canvas; 1,625 h. by 1,27 w. — acquired in 1756 from the Casa Ranuzzi at Bologna.

357—360. The Four Evangelists. According to Malvasia painted at Cento in 1623.

357 S. Matthew the Evangelist. Half-length.

5 a — on canvas; 0,89 h. by 0,71 w. — acquired in 1746 together with the three following pictures from the Ducal Gallery at Modena, to which they had passed in 1625 on the death of Cardinal Alessandro d'Este in Rome.

358 S. Mark the Evangelist. Half-length.

5 c — on canvas; 0,87 h. by 0,705 w. — see remark on No. 357.

S. Luke the Evangelist. Half-length. 359

5 a — on canvas, 0,87 h. by 0,705 w. — see remark on No. 357.

S. John the Evangelist. Half-length. 360

5 c — on canvas, 0,87 h. by 0,695 w. — see remark on No. 357.

Cephalos with the body of his beloved Procris, killed by him while hunting (taken from Ovid's Metamorphoses). Ordered by the Marchese Cornelio Bentivoglio and painted in 1644 for the Queen of France who gave it to Cardinal Mazarin. 361

F 4 — on canvas, 2,07 h. by 2,52 w. — G.-W. II, 22 — acquired in 1744 through Le Leu and Rigaud from Paris (formerly in the Carignan Collection to which it had passed together with No. 364 on the death of Cardinal Mazarin).

Semiramis informed by a messenger of the insurrection in Babylon. Three-quarter length. Painted in 1645 for Cardinal Cornaro. 362

F 2 — on canvas, 1,32 h. by 1,77 w. — acquired in 1746 from the Ducal Gallery at Modena.

Diana with her Greyhound. Three-quarter length. Painted in 1645 for Lorenzo Delfino in Venice. 363

F 3 — on canvas, 1,28 h. by 1,04 w. — acquired in 1738 through Rossi from Venice.

Venus bending over the body of her beloved Adonis who was killed by a boar while hunting. Painted in 1647 for Cardinal Mazarin, evidently as a companion picture to No. 361. See remark on No. 361. 364

Store-rooms — on canvas, 2,06 h. by 2,525 w. — G.-W. II, 23 — acquired in 1744 through Le Leu and Rigaud from Paris (formerly in the Carignan Collection).

The Birth of Adonis from the Myrrh-tree. Subject taken from Ovid's Metamorphorses. Companion picture to No. 366. 365

Store-rooms — on canvas, 2,10 h. by 2,50 w. — inventory of 1754.

Venus bending over the body of her beloved Adonis who was killed by a boar while hunting. 366

Store-rooms — on canvas, 2,115 h. by 2,72 w. — inventory of 1754.

Silvio, having wounded Dorinda, begs her forgiveness. On the left the shepherd Linco. Subject taken from Guarini's "Pastor fido". Painted in 1647 for Count Alfonso di Novellara. 367

F 4 — on canvas, 2,24 h. by 2,91 w. — G.-W. III, 18 — acquired in 1744 through Talon from Madrid.

Lot and his Daughters. Probably painted in 1651. 368

S 1 — on canvas, 1,76 h. by 2,25 w. — acquired in 1744 through Le Leu and Rigaud from the Polignac Collection in Paris (formerly in Rome).

Allegorical figures of Painting and Drawing. Probably the picture referred to by Malvasia as having been painted in 1656. 369

Store-rooms — on canvas, 2,31 h. by 1,81 w. — acquired in 1742 through de Brais from Paris.

Attributed to Guercino. See Appendix. 370

371 GUERCINO? S. Veronica. Half-length. A but slightly altered replica of this picture in Guercino's early style is in the "Eremitage" at St. Petersburg and described as a Carlo Dolci.
R 15 — on canvas; 0,79 h. by 0,665 w. — in the 1754 inventory described as "Cremonese da Ferrara".

372 Copy from Guercino, see Appendix.

GUERCINO. SCHOOL OF GUERCINO (?).

373 The Stoning of S. Stephen.
46 c — on poplar; 1,105 h. by 0,875 w. — first catalogued in 1835.

CAGNACCI. GUIDO CANLASSI, called CAGNACCI. Born at Castel S. Arcangelo near Rimini 1601; died in Vienna 1681. Pupil of Guido Reni.

374 CAGNACCI? The Repentant Magdalene. Half-length.
H 2 — on canvas; 0,75 h. by 0,635 w. — not known to have been catalogued before 1765.

375 See Appendix.

TORRE, FLAMINIO. Born in 1621 at Bologna; appointed Court Painter by Duke Alfonso IV, died at Modena 1661. Pupil of Guido Reni.

376 The Holy Family with the Infant S. John. Painted for Count Toschi at Modena. Three-quarter length.
Store-rooms — on canvas; 1,055 h. by 0,875 w. — acquired in 1746 from the Ducal Gallery at Modena where it had been since 1681.

377 The Martyrdom of S. Apollonia. Replica in the Barberini Palace in Rome.
3 b — on copper; 0,445 h. by 0,345 w. — inventory of 1751.

378 Copy from Titian's Tribute Money. See No. 169.
Store-rooms — on poplar; 0,75 h. by 0,565 w. — acquired in 1746 from the Ducal Gallery at Modena.

RICCHI, PIETRO, called IL LUCCHESE. Born at Lucca 1606; died at Udine 1675. Pupil of Guido Reni, but influenced by the Venetians.

379 The Betrothal of S. Catherine. Three-quarter length.
R 18 — on canvas; 1,42 h. by 1,965 w. — acquired through Rossi in 1738.

MOLA, PIER FRANCESCO. Baptised Feb. 9th 1612 at Coldrerio (territory of Como); died in the spring of 1668 in Rome. Much influenced by Albani, Guercino and Ribera.

715 Homer. Formerly attributed to Valentin. Replica in the National Gallery in Rome. Three-quarter length.
S 1 — on canvas; 0,95 h. by 1,31 w. — inventory of 1754.

*416* *Domenico Feti*

454 *Pompeo Batoni*

Hero and Leander. 380
R 16 — on canvas, 1,11 h. by 1,60 w. — first catalogued in 1765.

See Nuvolone, page 70. 381

CANTARINI, SIMONE, called IL PESARESE. Born at Oropezza near Pesaro 1612, died at Verona Oct. 15th 1648. Pupil of Guido Reni.

Joseph and Potiphar's Wife. Three-quarter length. Painted for the Senator Melara at Bologna. 382
Store-rooms — on canvas, 1,38 h. by 1,79 w. — G.-W. II, 26 — inventory of 1754 (from the collection of the Abbé Branchetta at Bologna).

CITTADINI, PIER FRANCESCO, called IL MILANESE. Born at Milan 1616, died at Bologna Nov. 19th 1681. Pupil of Guido Reni.

Landscape with Hagar and the Angel. Companion picture to No. 384. 383
R 15 — on canvas, 0,93 h. by 1,245 w. — acquired through Leplat in 1725.

Landscape with Lot and his daughters. 384
R 17 — on canvas, 0,92 h. by 1,26 w. — acquired through Leplat in 1725.

CITTADANI? Still-life with a hare. 385
51 b — on canvas, 0,805 h. by 1,30 w. — acquired through Rossi in 1741.

TRIVA, ANTONIO. Born at Reggio 1626, appointed Court Painter at Munich where he died in 1699. Pupil of Guercino.

Venus Bathing, waited upon by Cupid and a Satyr. 386
Store-rooms — on canvas, 1,91 h. by 1,655 w. — inventory of 1722 (from Poland).

CIGNANI, Count Carlo. Born at Bologna May 15th 1628, died at Forlì Sept. 6th 1719. Pupil of Fr. Albani.

Joseph and Potiphar's Wife. Three-quarter length. Painted for the Procurator Contarini of S. Marco. 387
4 a — on canvas, octagonal, 0,99 h. by 0,99 w. — G.-W. I, 46 — acquired in 1749 through Guarienti from the Casa Contarini at Venice.

SIRANI, ELISABETTA. Born at Bologna Jan. 8th 1639, died there Aug. 29th 1665. Pupil of her father, who was a pupil of Guido Reni.

Allegorical figure of Strength. Half-length. 388
44 b — on canvas, 0,80 h. by 0,65 w. — inventory of 1722.

FRANCESCHINI, MARCANTONIO. Born at Bologna April 5th 1648, died there Dec. 14th 1729. Pupil of Cignani.

The Repentant Magdalene, with her attendant women. 389
F 4 — on canvas, 2,425 h. by 1,73 w. — G.-W. III, 48 — acquired in 1755 through Giovannini from the Marchese Bovi at Bologna.

The Birth of Adonis from the Myrrh-tree. 390
R 14 — on copper, 0,485 h. by 0,69 w. — acquired in 1712 through de Brais from the Carignan Collection in Paris.

DAL SOLE, GIOVANNI GIUSEPPE. Born at Bologna Dec. 10th 1654; died there July 22nd 1719. Pupil of his father Antonio Maria, who was a pupil of Guido Reni.

391 Hercules and Omphale.
4a — on canvas; 0,87 h. by 0,665 w. — supposed to have been acquired in 1741 through Rossi from Venice.

CRESPI, GIUSEPPE MARIA, called LO SPAGNUOLO. Born at Bologna March 16th 1665; died there July 16th 1747. Pupil of Canuti.

392—398 The Seven Sacraments. Painted about 1712 for Cardinal Ottoboni at Rome.

392 The Sacrament of Matrimony.
64c — on canvas; 1,27 h. by 0,935 w. — acquired together with the following six pictures about the middle of the XVIII. Century by King Augustus III at the sale of Cardinal Ottoboni's Collection after his death in Rome.

393 Ordination.
64c — on canvas; 1,27 h. by 0,95 w. — see remark on No. 392.

394 Extreme Unction.
64b — on canvas; 1,27 h. by 0,945 w. — see remark on No. 392.

395 Confirmation.
64b — on canvas; 1,255 h. by 0,93 w. — see remark on No. 392.

396 Confession.
64c — on canvas; 1,27 h. by 0,945 w. — see remark on No. 392.

397 Communion.
64a — on canvas; 1,275 h. by 0,945 w. — see remark on No. 392.

398 Baptism. Dated: *1712.*
64a — on canvas; 1,27 h. by 0,95 w. — see remark on No. 392.

399 S. Joseph with a Book and a Lily. Half-length.
64b — on canvas; oval; 0,87 h. by 0,705 w. — acquired in 1749 from the artist's son, the Canon Luigi Crespi at Bologna.

400 The Adoration of the Shepherds.
59a — on copper; 0,54 h. by 0,645 w. — Guarienti inventory (from the Casa Bellucci at Bologna).

401 The Virgin and Child with the Infant S. John. Three-quarter length.
66a — on canvas; 0,235 h. by 0,20 w. — inventory of 1754.

402 The Mocking of Christ. Half-length.
59a — on canvas; 0,855 h. by 0,67 w. — doubtless acquired in 1749 in the same manner as No. 399.

403 Portrait of the Imperial General Pallfy.
T 3 — on canvas; 2,325 h. by 1,335 w. — first mentioned in the "Abrégé" of 1782.

VIANI, DOMENICO MARIA. Born at Bologna Nov. 11th 1668, died at Pistoja Oct. 1st 1711. Pupil of his father Giovanni.

Venus with two Amoretti. 404

4b — on copper, 0,285 h. by 0,365 w. — G.-W. III, 6 — first catalogued in 1765.

Mirandolese (Paltronieri), see Appendix. 405—406

Bolognese School, see Appendix. 407

## ROMAN SCHOOL

CARAVAGGIO. MICHELANGELO MERISI DA CARAVAGGIO. Born between 1560 and 1565 at Caravaggio, died 1609 at Porto d'Ercole.

The Card-sharper. Three-quarter length. Recently, and correctly attributed to Valentin, Caravaggio's most distinguished pupil. 408

F 2 — on canvas, 0,945 h. by 1,375 w. — G.-W. II, 28 — acquired in 1749 from the Imperial Gallery at Prague.

CARAVAGGIO? S. Sebastian. Three-quarter length. 409

F 4 — on canvas, 1,265 h. by 0,985 w. — acquired in 1746 from the Ducal Gallery at Modena.

CARAVAGGIO. PUPILS AND SCHOOL OF CARAVAGGIO.

A Girl Reading. Half-length. 410

3 c — on canvas, 0,75 h. by 0,615 w. — acquired in 1749 from the Imperial Gallery at Prague.

The Guard-room. Probably by Bartolommeo Manfredi. 411

F 1 — on canvas, 1,69 h. by 2,385 w. — Guarienti inventory.

See Appendix. 412—414

FETI, DOMENICO. Born at Rome 1589, died at Venice about 1624. Pupil of Lodovico Cardi da Cigoli.

David with the Head of Goliath. 415

R 9 — on canvas, 1,60 h. by 1,115 w. — G.-W. I, 26 — acquired in 1742 through Riedel from the Imperial Gallery at Prague.

Tobias and the Angel. 416

5 a — on poplar, 0,665 h. by 0,84 w. — acquired in 1742 through Riedel from the Imperial Gallery at Prague.

The Parable of the Prodigal Son. 417

5 b — on poplar, 0,60 h. by 0,45 w. — acquired in 1742 through Riedel from the Imperial Gallery at Prague.

418 The Parable of the lost Piece of Silver.
5 c — on poplar; 0,55 h. by 0,44 w. — G.-W. II, 29 — acquired in 1742 through Riedel from the Imperial Gallery at Prague.

419 The Parable of the Unmerciful Servant.
5 b — on poplar; 0,61 h. by 0,445 w. — acquired in 1742 through Riedel from the Imperial Gallery at Prague.

420 The Beheading of a Saint.
3 b — on poplar; 0,655 h. by 0,43 w. — acquired in 1742 through Riedel from the Imperial Gallery at Prague

421 The Parable of the Lost Sheep.
5 b — on poplar; 0,605 h. by 0,445 w. — acquired in 1742 through Riedel from the Imperial Gallery at Prague.

422 The Parable of the Blind leading the Blind.
3 c — on poplar; 0,55 h. by 0,72 w. — acquired in 1742 through Riedel from the Imperial Gallery at Prague.

423 The Parable of the Labourers in the Vineyard.
5 b — on poplar; 0,61 h. by 0,45 w. — G.-W. II, 30 — acquired in 1742 through Riedel from the Imperial Gallery at Prague.

424 The Parable of the Great Supper.
5 c — on poplar; 0,61 h. by 0,445 w. — acquired in 1742 through Riedel from the Imperial Gallery at Prague.

425 The Parable of the Good Samaritan.
5 a — on poplar; 0,685 h. by 0,825 w. — acquired in 1742 through Riedel from the Imperial Gallery at Prague.

426—427 Cortona, see Appendix.

CERQUOZZI, MICHELANGELO, called MICHELANGELO DELLE BATTAGLIE. Born at Rome Feb. 18th 1602, died there April 6th 1660. Developed his style under the influence of Pieter van Laer.

428 Pillaging after a Battle.
48 a — on canvas; 0,60 h. by 0,73 w. — inventory of 1754.

429 Burial during a Battle.
49 c — on canvas; 0,74 h. by 1,205 w. — inventory of 1754.

SASSOFERRATO. GIOVANNI BATTISTA SALVI, called SASSOFERRATO. Born at Sassoferrato July 11th 1605; died at Rome April 8th 1685. Developed his style under the influence of Domenichino.

430 The Virgin with the sleeping Child, surrounded by angels' heads. Half-length.
3 b — on canvas; 0,755 h. by 0,99 w. — acquired in 1744 through Rossi from the Casa Grimani Calergi at Venice.

The Virgin with the sleeping Child. Half-length. The composition is after Guido Reni's etching. 431

4b — on canvas, 0,465 h. by 0,39 w. — acquired in 1744 through Rossi from the Casa Grimani Calergi at Venice.

The Virgin, praying. Bust-length. 432

4b — on canvas, 0,495 h. by 0,385 w. — inventory of 1754.

CODAGORA ⟨CODAZZI⟩, VIVIANO. Painted between 1637 and 1672 in Rome and Naples.

Architectural picture: an old Roman Temple. 433

49b — on canvas, 1,79 h. by 2,285 w. — acquired in 1744 through V. Rossi from Venice.

BRANDI, GIACINTO. Born at Poli 1623, died at Rome 1691 ⟨according to others, born at Gaeta 1633, died at Rome 1701⟩. Pupil of Lanfranco.

Moses with the Tables of the Law. Half-length. 434

R20 — on canvas, 0,995 h. by 0,75 w. — inventory of 1754.

See Appendix. 435

MARATTA ⟨MARATTI⟩, CARLO. Born at Camerano May 13th 1625, died at Rome Dec. 15th 1713. Pupil of Andrea Sacchi. Founder of the "Roman School" of the latter half of the XVII. Century.

The Virgin with the Infant Christ, bending over the Manger. Half-length. 436

3b — on canvas, 0,99 h. by 0,75 w. — G.-W. I, 44 — acquired in 1744 through Le Leu and Rigaud from the "Succession Polignac" in Paris.

The Virgin with the Child asleep on her breast. Half-length. 437

4c — on canvas, 0,445 h. by 0,345 w. — G.-W. I, 45 — acquired in 1734 through Algarotti from Maratta's relatives in Venice.

The Virgin and Child with the Infant S. John. Half-length. 438

4c — on canvas, 0,45 h. by 0,355 w. — acquired in 1734 through Algarotti from Maratta's relatives in Venice.

Attributed to Carlo Maratta and Carlo dai Fiori, see Appendix. 439

BERRETTONI, NICCOLÒ. Born at Montefeltre Dec. 14th 1637, died at Rome in February 1682. Pupil of Carlo Maratta.

Front: The Adoration of the Shepherds. — Back: The Baptism of Christ. 440

4b — on copper, 0,73 h. by 0,36 w. — inventory of 1754.

POZZO, ANDREA. Born at Trient Nov. 30th 1642, died at Vienna Aug. 31st 1709. Jesuit Father.

The Infant Christ, sleeping. 441

R9 — on canvas, 0,735 h. by 0,96 w. — inventory of 1754.

ROSSI, PASQUALE. Born at Vicenza 1641; died at Rome 1718. Roman Academician.

442 The Adoration of the Shepherds.
4 b — on canvas; 0,26 h. by 0,32 w. — inventory of 1754.

443 The Preaching of S. John the Baptist.
3 b — on canvas; 0,485 h. by 0,635 w. — inventory of 1754.

CHIARI, GIUSEPPE BARTOLOMEO. Born at Rome March 10th 1654; died there Sept. 7th 1727. Pupil of Carlo Maratta.

444 The Adoration of the Kings. Signed: *Joseph Clarvs Pingebat . Anno 1714.*
S 1 — on canvas; 2,45 h. by 2,81 w. — inventory of 1754.

TREVISANI, FRANCESCO. Born at Castelfranco or Treviso 1656; died at Rome 1746. Pupil of Zanchi in Venice.

445 The Massacre of the Innocents at Bethlehem.
Store-rooms — on canvas; 2,50 h. by 4,64 w. — inventory of 1754.

446 The Holy Family. Three-quarter length.
R 7 — on poplar; 0,39 h. by 0,31 w. — supposed to have been acquired through Algarotti from Venice.

447 Repose during the Flight into Egypt.
Store-rooms — on canvas; 2,475 h. by 2,76 w. — inventory of 1754.

448 The Virgin and Child with the Infant S. John. Three-quarter length. Signed: *F. T. 1708.*
Store-rooms — on canvas; 0,995 h. by 0,74 w. — G.-W. III, 19 — acquired in 1734 through Le Leu and Rigaud from Paris.

449 The Holy Family with Joachim and Anna.
4 c — on canvas; 0,65 h. by 0,50 w. — inventory of 1754.

450 Christ on the Mount of Olives.
3 c — on canvas; 0,455 h. by 0,64 w. — inventory of 1722.

451 S. Anthony healing a sick man.
4 b — on canvas; 0,765 h. by 0,385 w. — inventory of 1754.

452 S. Francis with the Angel playing the Violin. Signed: *F. T.*
4 b — on canvas; 0,74 h. by 0,61 w. — acquired in 1761 through Striebel from Rome.

BATONI, POMPEO GIROLAMO. Born at Lucca Jan. 25th 1708; died at Rome Febr. 4th 1787. The most distinguished Roman artist of the XVIII. Century.

453 S. John the Baptist, reclining. Companion picture to No. 454.
F 1 — on canvas; 1,195 h. by 1,855 w. — inventory of 1754.

The Repentant Magdalene. 454
F 1 — on canvas, 1,21 h. by 1,875 w. — inventory of 1754.

The Fine Arts. 455
56 b — on canvas, 0,99 h. by 0,74 w. — inventory of 1754.

ROBERTI, DOMENICO. Painted in Rome in the first half of the XVIII. Century.

Roman ruins of pillars with a statue of Jove in a sitting posture. Companion picture to No. 457. 456
50 c — on canvas, 0,66 h. by 0,495 w. — inventory of 1722.

Roman ruins of pillars with a round Temple. 457
51 c — on canvas, 0,66 h. by 0,495 w. — inventory of 1722.

Roman ruins of pillars with a female statue. Companion picture to No. 459. 458
51 c — on canvas, 0,65 h. by 0,47 w. — inventory of 1722.

Roman ruins of pillars with a statue of Hercules. 459
50 c — on canvas, 0,645 h. by 0,465 w. — inventory of 1722.

See Appendix. 460

BUTI. Supposed to be GIOVANNI ANTONIO BUTI, who painted in Rome about the middle of the XVIII. Century.

A splendid Palace with arcades, a Fountain and a pool of water. Signed: *Buti P : 1750 : P :* Companion picture to No. 462. 461
T 1 — on canvas, 1,35 h. by 0,995 w. — inventory of 1754 (described as "autore moderno").

A Street with an arched building containing trophies. 462
T 1 — on canvas, 1,365 h. by 0,995 w. — inventory of 1754.

## NEAPOLITAN SCHOOL

STANZIONE (STANZIONI), MASSIMO. Born at Naples 1585, died there 1656.

STANZIONE? Natural Philosophy. 463
C 1 — on canvas, 1,275 h. by 0,825 w. — G.-W. III, 31 — first catalogued in 1812.

VACCARO, ANDREA. Born at Naples apparently between 1600 and 1610, died there Jan. 18th 1670. Pupil of Girolamo Imparato.

Christ with the Redeemed Spirits from Hades, before his Mother. 464
Store-rooms — on canvas, 2,375 h. by 2,54 w. — G.-W. II, 36 — 1723 through Rossi.

PRETI, MATTIA, called IL CAVALIER CALABRESE. Born at Taverna in Calabria Feb. 24th 1613; died at Malta Jan. 13th 1699. Style formed under the influence of Ribera and the Venetians.

465 The Martyrdom of S. Bartholomew. Three-quarter length.

Store-rooms — on canvas; 2,00 h. by 1,465 w. — G.-W. I, 33 — acquired in 1749 from the Imperial Gallery at Prague.

466 The Incredulity of S. Thomas.

F1 — on canvas; 1,47 h. by 1,995 w. — G.-W. I, 34 — acquired in 1743 through Riedel from Vienna.

467 The Deliverance of St. Peter from prison.

F1 — on canvas; 2,045 h. by 2,255 w. — G.-W. I, 32 — acquired in 1748 through Benzoni from the Casa Ghelthof in Venice.

ROSA, SALVATORE. Born at Arenella near Naples July 21st 1615; died at Rome March 15th 1673. Pupil of Aniello Falcone.

468 ROSA? A Storm on a steep rocky coast.

Store-rooms — on canvas; 0,73 h. by 1,12 w. — acquired in 1742 through de Brais from Paris.

469 ROSA? Half-length figure of a Man with an ape on his shoulder. Supposed to be the artist's own portrait. The picture is certainly not by Salvator Rosa, but rather belongs to the XVIII. Century.

Store-rooms — on canvas; 0,785 h. by 0,645 w. — taken in 1741 from the Royal Apartments where it was designated "The artist's own portrait by Luca Giordano"

ROSA. SCHOOL OF SALVATOR ROSA.

470 Wooded Landscape.

Store-rooms — on canvas, 0,73 h. by 0,975 w. — inventory of 1754.

GHISOLFI, GIOVANNI. Born at Milan about 1623; died there 1680. Pupil of Salvator Rosa.

471 The Ruins of Carthage. Companion picture to No. 472.

51 b — on canvas; 1,165 h. by 1,67 w. — acquired in 1744 through Rossi from the Casa Grimani Calergi in Venice.

472 A Sea-port.

51 b — on canvas; 1,17 h. by 1,66 w. — acquired in 1744 through Rossi from the Casa Grimani Calergi in Venice.

473 See Appendix.

GIORDANO, LUCA, called FA PRESTO. Born at Naples 1632; died there Jan. 12th 1705. Pupil of Giuseppe Ribera, influenced later by P. da Cortona and the Venetians.

474 Hercules and Omphale. Signed: *Luca Giordano . F. 1670.*

Store-rooms — on canvas; 2,265 h. by 2,82 w. — G.-W. I, 40 — inventory of 1722.

475 Ariadne surprised by Bacchus. Signed: *Jordanus . F.*

Store-rooms — on canvas; 1,815 h. by 2,59 w. — G.-W. I, 39 — acquired in 1725 through Leplat.

509 *Carlo Dolci*

629 *Bernardo Bellotto (Canaletto)*

Perseus turns Phineus and his companions to stone with the Head of Medusa. Signed: *Jordanus . F.* 476
Store-rooms — on canvas; 2,54 h. by 3,60 w. — G.-W. II, 39 — acquired in 1742 from the Carignan Collection in Paris.

Susanna surprised by the Elders. Signed: *Jordanus . F.* 477
Store-rooms — on canvas; 1,69 h. by 2,405 w. — G.-W. II, 38 — acquired in 1725 through Leplat.

See Appendix. 478

S. Irene tending the martyred S. Sebastian. Early work of this master, shewing the influence of Ribera. 479
R 2 — on canvas; 2,02 h. by 1,50 w. — inventory of 1722.

S. Paul the Hermit. Bust-length. Early work of the artist. Companion picture to No. 481. 480
F 2 — on canvas; 0,765 h. by 0,625 w. — inventoried in 1722 as a Ribera.

S. Jerome. Bust-length. Early work of the artist. 481
F 2 — on canvas; 0,77 h. by 0,63 w. — inventoried in 1722 as a Ribera.

See Appendix. 482

The Expulsion of Hagar by Abraham. Three-quarter length. 483
Store-rooms — on canvas; 1,495 h. by 2,03 w. — inventory of 1722.

Bacchus descending in a cloud to the forsaken Ariadne. 484
46a — on canvas; 2,625 h. by 1,80 w. — inventory of 1754.

The Rape of the Sabines. 485
Store-rooms — on canvas; 2,03 h. by 2,325 w. — G.-W. II, 40 — inventory of 1722.

Lucretia and Tarquin. 486
Store-rooms — on canvas; 1,35 h. by 1,845 w. — G.-W. I, 37 — acquired in 1728 through Rossi.

The Death of Seneca. Perhaps School of Solimena. 487
F 3 — on canvas; 1,50 h. by 2,27 w. — G.-W. I, 38 — acquired in 1751 from the Crozat Collection in Paris.

See Appendix. 488

The Virgin and Child. Three-quarter length. 489
Store-rooms — on canvas; 0,74 h. by 0,62 w. — first catalogued in 1765.

Lot and his Daughters. An early work of the artist. 490
Store-rooms — on canvas; 1,52 h. by 2,04 w. — G.-W. II, 37 — acquired in 1742 through Riedel from Prague.

Jacob and Rachel at the Well. 491
Store-rooms — on canvas; 2,04 h. by 2,32 w. — G.-W. I, 35 — inventory of 1722.

See Appendix. 492—493

494 GIORDANO? A Man in a brown hat, with a skull in his hands. Bust-length.
Store-rooms — on canvas, 0,73 h. by 0,605 w. — acquired in 1741 through Rossi from Italy.

495 GIORDANO? Portrait of a Man in a black coat. Half-length.
R 15 — on canvas, 0,83 h. by 0,645 w. — taken from the store-rooms in 1856.

SOLIMENA, FRANCESCO, called L'ABBATE CICCIO. Born at Nocera Oct. 4th 1657, died at Naples April 5th 1747.

496 The Battle between the Centaurs and the Lapithæ.
Store-rooms — on canvas, 1,785 h. by 2,74 w. — acquired in 1725 through Leplat.

497 The Virgin and Child in the clouds with S. Francis de Paula and a Boy accompanied by his Guardian Angel. Companion picture to No. 498.
R 17 — on canvas, 0,975 h. by 0,985 w. — G.-W. II, 41 — acquired in 1745 through Rossi from the Casa Widman in Venice.

498 The Vision of S. Francis.
R 17 — on canvas, 1,00 h. by 1,005 w. — see remark on No. 497.

499 Mater Dolorosa. Half-length.
4 C — on poplar, 0,53 h. by 0,42 w. — acquired in 1753.

500 See Appendix.

501 Juno giving Io, who has been changed into a heifer, into the charge of Argus.
F 2 — on canvas, 1,81 h. by 2,34 w. — Guarienti inventory (acquired with the companion picture No. 500 from the collection of the Procurator Canale at Venice).

502 SOLIMENA? Abduction of the Lapithæ by the Centaurs.
Store-rooms — on canvas, 1,17 h. by 2,51 w. — acquired by Rossi in 1723.

503—504 See Appendix.

CONCA, SEBASTIANO. Born at Gaëta 1676, died at Rome 1764. Pupil Francesco Solimena.

505 The Three Kings before Herod.
Store-rooms — on canvas, 2,485 h. by 4,64 w. — acquired through Vent. Rossi in 1743.

## FLORENTINE SCHOOL

### FLORENTINE SCHOOL OF THE XVII. CENTURY.

523 David with the Head of Goliath. Three-quarter length. This picture, which was formerly attributed to A. Turchi, is by the hand of a Florentine in the style of Matteo Roselli.
F 2 — on canvas, 1,27 h. by 1,145 w. — Guarienti inventory.

FURINI, FRANCESCO. Born at Florence about 1600, died there Aug. 19th 1646. Pupil of Matteo Roselli and of Passignano.

A Female Martyr ⟨S. Cecilia?⟩. Bust-length. 506

3 a — on canvas, 0,47 h. by 0,365 w. — acquired in 1857 from the Steinla Collection.

PIGNONI, SIMONE. Born at Florence 1614, died there 1698. Pupil of Francesco Furini.

Justice with Scales and Sword. Half-length. Signed: *S. P.* 507

R 20 — on canvas, 0,915 h. by 0,75 w. — inventory of 1722 ⟨taken from the Kunstkammer, passed to the Royal Apartments as early as 1707⟩.

DOLCI, CARLO. Born at Florence May 25th 1616, died there Jan. 17th 1686. Pupil of Jacopo Vignali and of Matteo Roselli.

The Daughter of Herodias with the Head of S. John the Baptist on a Charger. Three-quarter length. Painted for the Marchese Rinnuccini at Florence. 508

5 a — on canvas, 0,955 h. by 0,805 w. — G.-W. I, 42 — acquired in 1742 through de Brais from the Carignan Collection in Paris.

S. Cecilia seated at the Organ. Half-length. Painted for the Grand Duke Cosimo III who presented it to the Treasurer of the King of Poland. 509

5 c — on canvas, 0,965 h. by 0,81 w. — G.-W. I, 43 — acquired in the same manner as No. 508.

The Saviour blessing the Bread and Wine. Half-length. 510

5 b — on canvas, 0,87 h. by 0,75 w. — G.-W. I, 41 — acquired in 1746 from the Casa Rumieri at Venice.

DOLCI. SCHOOL OF CARLO DOLCI.

The Virgin. Half-length. Perhaps by Carlo's daughter Agnese. 511

5 b — on canvas, 0,77 h. by 0,615 w. — acquired in 1741 through Heinecken from Hamburg.

GABBIANI, ANTONIO DOMENICO. Born at Florence 1652, died there 1722. Pupil of Ciro Ferri in Rome.

The Feast in the House of Simon the Pharisee. Signed: *A. D. G.* 512

R 15 — on canvas, 0,93 h. by 1,42 w. — first catalogued in 1765.

LUTI, BENEDETTO. Born at Florence Nov. 17th 1666, died at Rome June 17th 1724. Pupil of Ant. Dom. Gabbiani.

The Saviour in the Act of Blessing. Bust-length. Signed ⟨on the back⟩: *Egues Benedictus Lutis pingebat. Anno 1722.* Companion picture to No. 514. 513

R 16 — on canvas, 0,735 h. by 0,60 w. — acquired in 1742 through Riedel from Prague.

Mater Dolorosa. Bust-length. Signed as the preceding. 514

R 16 — on canvas, 0,725 h. by 0,605 w. — acquired in 1742 through Riedel from Prague.

## SCHOOLS OF VENICE AND THE VENETIAN TERRITORIES

TURCHI, ALESSANDRO, called L'ORBETTO. Born at Verona 1582; died in Rome 1648. Pupil of Felice Brusasorci.

515 The Adoration of the Shepherds. Signed: *Alexander Turcis F.*
3 b — on slate; 0,45 h. by 0,375 w. — first catalogued in 1835, but in the Kunstkammer as early as 1659.

516 The Presentation of Christ in the Temple. Signed: *Alexander Veronensis F.*
R 9 — on copper; 1,065 h. by 0,815 w. — acquired in 1742 from the Carignan Collection in Paris.

517 Christ as the Man of Sorrows. Half-length.
R 9 — on slate; 0,15 h. by 0,11 w. — inventory of 1754.

518 The Stoning of S. Stephen.
R 4 — on amethyst mosaic; oval; 0,245 h. by 0,325 w. — first catalogued in 1812.

519 The Holy Trinity.
3 b — on slate; 0,33 h. by 0,28 w. — first catalogued in 1765.

520 The Virgin and Child.
3 b — on slate; 0,255 h. by 0,185 w. — inventory of 1722.

521 Venus and the wounded Adonis.
3 b — on slate; 0,275 h. by 0,34 w. — G.-W. II, 15 — acquired in 1742 from the Dubreuil Collection in Paris.

522 The Judgment of Paris.
5 c — on poplar; 0,60 h. by 0,845 w. — Guarienti inventory ‹formerly in the possession of the Senator Isolani at Bologna›.

523 See Florentine School of the XVII. Century, page 58.

524 See Appendix.

PADOVANINO. ALESSANDRO VAROTARI, called IL PADOVANINO. Born at Padua 1590; died at Venice 1650. Formed his style after Titian.

525 Judith with the Head of Holofernes. Three-quarter length.
E 3 — on canvas; 1,325 h. by 0,96 w. — acquired in 1725 through Leplat.

526 Study of a Female Head.
5 c — on canvas; 0,405 h. by 0,295 w. — inventory of 1722.

527—528 See Appendix.

LIBERI, PIETRO. Born at Padua 1605; died at Venice Oct. 18th 1687. School of Padovanino.

The Judgment of Paris. 529
Store-rooms — on canvas; 1,99 h. by 1,67 w. — inventory of 1722.

See Appendix. 530

VECCHIA, PIETRO. Born at Venice 1605; died there 1678. Pupil of Padovanino.

A Warrior. Three-quarter length. 531
F 1 — on canvas; 1,175 h. by 1,005 w. — acquired in 1748 through Benzoni from the Casa Ghelthof in Venice.

A Warrior in Armour. Three-quarter length. 532
F 1 — on canvas; 1,17 h. by 0,93 w. — inventory of 1754.

Saul and David with the Head of Goliath. Three-quarter length. 533
F 3 — on canvas; 1,185 h. by 1,055 w. — first mentioned in 1707.

An Old Woman striking at three children, one of whom has stolen her spindle. Three-quarter length. 534
60 a — on canvas; 1,01 h by 1,18 w. — first catalogued in 1765.

See Appendix. 535

CARPIONI, GIULIO. Born at Venice 1611; died at Verona 1674. Pupil of Padovanino.

Latona changing the peasants into frogs ⟨Ovid's Met. VI⟩. Companion picture to No. 537. 536
R 11 — on canvas; 1,08 h. by 1,315 w. — acquired through Rossi in 1738 from Venice.

Coronis, pursued by Neptune, is transformed into a crow ⟨Ovid's Met. II⟩. 537
R 11 — on canvas; 1,08 h. by 1,315 w. — acquired in the same manner as the preceding.

See Appendix. 538—539

FORABOSCO ⟨FERABOSCO⟩, GIROLAMO. Born at Padua in the early part of the XVII. Century; died at Venice about 1680.

A young Matron and Death. Half-length. 540
44 b — on canvas; 0,745 h. by 0,595 w. — purchased in 1746 from the Ducal Gallery at Modena as a Cagnacci.

MOLINARI, GIOVANNI BATTISTA. Born at Venice 1636; died there after 1682. Pupil of Pietro Vecchia.

The Drunkenness of Noah. 541
Store-rooms — on canvas; 2,03 h. by 2,365 w. — acquired through Leplat in 1731.

CELESTI, ANDREA. Born at Venice 1637; died there 1706. Pupil of Matteo Ponzone.

542 The Massacre of the Innocents.
Store-rooms — on canvas; 2,73 h. by 4,36 w. — inventory of 1722.

543 The Israelites bringing their Golden Earrings to Aaron (Exod. XXXII).
Store-rooms — on canvas; 1,49 h. by 2,01 w. — acquired through Leplat in 1725.

544 Bacchus and Ceres.
Store-rooms — on canvas; 1,735 h. by 1,93 w. — acquired through Leplat in 1725.

BELLUCCI, ANTONIO. Born at Pieve di Soligo near Treviso 1654; died there 1726. Formed his style in Venice. Court Painter to Joseph I. in Vienna (after 1709).

545 Venus Reclining, feeding her dove, with Cupid.
Store-rooms — on canvas; 1,355 h. by 1,755 w. — acquired through Leplat in 1731.

546 The Virgin and Child. Three-quarter length.
4 b — on canvas; 0,71 h. by 0,565 w. — inventory of 1754.

GHISLANDI, FRA VITTORE. Born at Bergamo March 4th 1655; died there 1743. Pupil of Seb. Bombelli.

547 Copy from Rembrandt's portrait of himself in the Uffizi at Florence. Bust-length.
Store-rooms — on canvas; 0,725 h. by 0,58 w. — acquired in 1742.

RICCI, SEBASTIANO. Born at Cividale di Belluno 1659 or 1660; died at Venice May 13th or 15th 1734. Pupil of A. Magnasco at Milan.

548 The Ascension. Dated: *1702.*
T.-H. — on canvas; 2,75 h. by 3,09 w. — G.-W. II, 16 — inventory of 1722 (at that time in the Roman Catholic Church).

549 A Priestess at the Altar. Companion picture to No. 550.
58 b — on canvas; 0,565 h. by 0,73 w. — acquired in 1743 through Algarotti at Venice from Zanetti.

550 A Priest at the Altar.
58 b — on canvas; 0,565 by 0,735 w. — acquired in the same manner as No. 549.

DIAMANTINI, GIUSEPPE. Born at Fossombrone about 1621; died there Nov. 11th 1705.

551 David with the Head of Goliath. Three-quarter length.
62 b — on canvas; 1,18 h. by 0,85 w. — acquired in 1741 from the Wallenstein Gallery at Dux.

MOLINARI, ANTONIO. Born in Venice 1665; died there after 1727. Son of Giov. Batt. Molinari. Pupil of Zanchi.

552 Psyche gazing at the sleeping Amor.
Store-rooms — on canvas; 1,91 h. by 1,665 w. — acquired through Rossi in 1723.

CARLEVARIS, LUCA. Born at Udine 1665; died at Venice about 1731. Predecessor of Antonio da Canale.

The Reception of the Imperial Ambassador Count Colloredo at Venice. 553
58 c — on canvas, 1,32 h. by 2,59 w. — inventory of 1754.

RICCI, MARCO. Born at Cividale di Belluno 1679; died at Venice 1729. Pupil and nephew of Sebastiano Ricci.

See Appendix. 554—555

By the River-side before a Town. 556
57 b — on canvas, 0,99 h. by 1,53 w. — acquired in 1738 through Rossi from Venice.

See Appendix. 557

Mill in a Valley. Companion picture to No. 559. 558
57 a — on canvas, 0,995 h. by 1,30 w. — acquired in 1738 through Rossi from Veni

Country Road above a Valley. 559
64 c — on canvas, 0,97 h. by 1,31 w. — see remark on No. 558.

See Appendix. 560—561

On the Shore of a Mountain Lake. Companion picture to No. 563. 562
57 c — on canvas, 0,96 h. by 1,295 w. — acquired in 1738 through Rossi from Venice.

Washing-day in a Valley. 563
64 a — on canvas, 0,96 h. by 1,29 w. — acquired in the same manner as No. 562.

BRISIGHELLA, CARLO, called EISMANN. Born at Venice 1679; died probably at Verona. Pupil of his adoptive father Joh. Ant. Eismann.

See Appendix. 564

Cavalry Skirmish near a wall of rock. 565
Q 2 — on canvas, 0,375 h. by 0,73 w. — acquired in 1741 through Rossi at Venice.

Cavalry Attack near the walls of a town. 566
Q 2 — on canvas, 0,375 h. by 0,73 w. — see remark on No. 565.

After the Battle. 567
Q 1 — on canvas, 0,955 h. by 1,55 w. — inventory of 1754.

Diziani, see Appendix. 568

PIAZETTA, GIOVANNI BATTISTA. Born at Pietrarossa near Treviso Feb. 13th 1682; died at Venice April 24th 1754. Pupil of A. Molinari at Venice and of G. M. Crespi at Bologna.

The Offering of Isaac. Three-quarter length. 569
R 19 — on canvas, 1,525 h. by 1,145 w. — acquired in 1741 from the Wallenstein Collection at Dux.

570 David with the Head of Goliath. Three-quarter length.
59 b — on canvas; 0,845 h. by 0,99 w. — acquired in 1743 through Algarotti from Venice.

571 A young Standard-bearer. Three-quarter length.
59 a — on canvas; 0,87 h. by 0,715 w. — acquired in 1743 through Algarotti from Venice.

MIGLIORI, FRANCESCO. Born at Venice 1684; died there 1734.

572—573 See Appendix.

574 Joseph interpreting Pharaoh's Dreams. This and the following three pictures form a series.
U 2 — on canvas; 2,73 h. by 2,05 w. — inventory of 1722.

575 The Offering of Isaac.
U 4 — on canvas; 2,66 h. by 2,00 w. — inventory of 1722.

576 Cain and Abel.
U 4 — on canvas; 2,73 h. by 2,05 w. — inventory 1722.

577 Cimon in Prison, nourished by his daughter Pero.
U 2 — on canvas; 2,71 h. by 2,03 w. — inventory of 1722.

PITTONI, GIOVANNI BATTISTA. Born at Venice 1687; died there 1767. Pupil of his uncle Francesco Pittoni.

578 The Emperor Nero at the side of his murdered mother Agrippina. Signed: *G . Ba . Pitoni.* Companion picture to No. 579.
T.-H. — on canvas; 2,37 h. by 3,065 w. — inventory of 1722.

579 The Emperor Nero before the corpse of Seneca. Signed: *G . Ba . Pitoni.*
T.-H. — on canvas; 2,36 h. by 3,06 w. — inventory of 1722.

NEGRI, PIETRO. Painted in Venice in the last three decades of the XVII. Century. Pupil of Antonio Zandri.

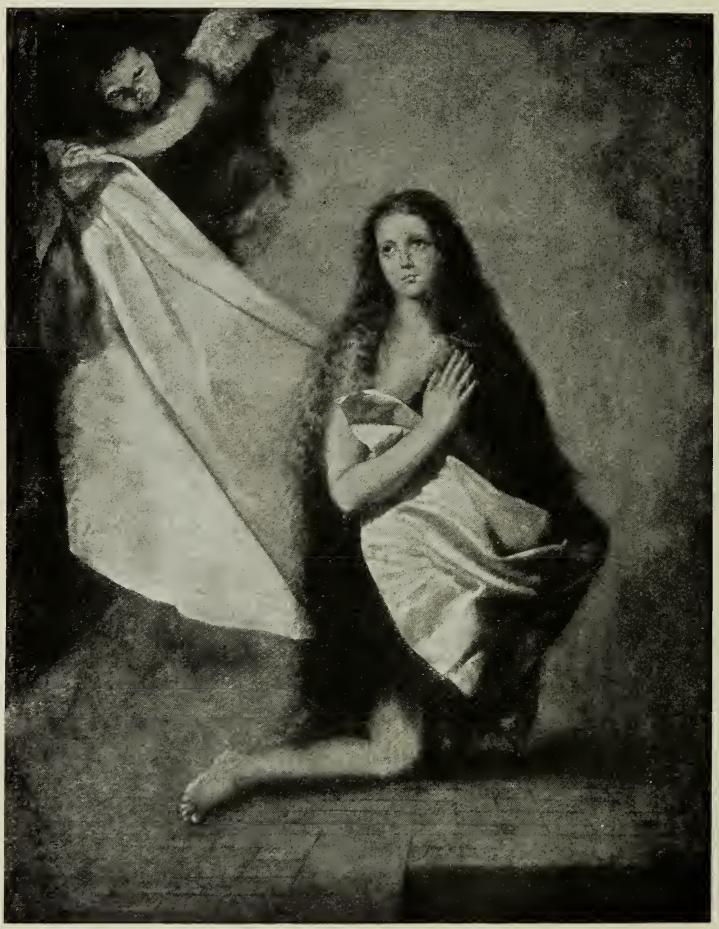
580 The Emperor Nero by the corpse of his mother Agrippina.
F 3 — on canvas; 1,37 h. by 1,65 w. — acquired through Rossi in 1731.

CANALETTO. GIOVANNI ANTONIO ⟨DA⟩ CANAL, called CANALETTO. Born at Venice Oct. 18th 1697; died there April 20th 1768.

581 The Grand Canal in Venice, with the Ponte di Rialto.
58 a — on canvas; 1,455 h. by 2,54 w. — inventory of 1754.

582 The Piazza in front of the church of SS. Giovanni and Paolo in Venice, with the Scuola di S. Marco and Verrocchio's Equestrian Statue of Bartolommeo Colleoni.
57 b — on canvas; 1,25 h. by 1,65 w. — inventory of 1754.

*658* *Bernardo Strozzi*



683 *Jusepe de Ribera*

The Piazza in front of the church of S. Giacomo di Rialto in Venice. Companion picture to No. 584. 583
55 b — on canvas, 0,955 h. by 1,17 w. — inventory of 1754.

The Piazza of S. Mark in Venice. 584
55 b — on canvas, 0,96 h. by 1,17 w. — inventory of 1754.

At the Entrance of the Grand Canal in Venice. On the right in the foreground, the church of S. Maria della Salute, in the middle distance the Piazetta. Companion picture to No. 586. 585
56 b — on canvas, 0,65 h. by 0,98 w. — acquired in 1741 from the Wallenstein Collection at Dux.

On the Grand Canal in Venice. 586
56 b — on canvas, 0,655 h. by 0,975 w. — see remark on No. 585.

NAZARI, BARTOLO. Born at Bergamo May 10th 1699, died at Milan Aug. 24th 1758. Pupil of Ghislandi.

An Old Man in a black cap. Bust-length. Companion picture to No. 588. 587
57 b — on canvas, 0,495 h. by 0,385 w. — acquired in 1743 through Algarotti from Venice.

An Old Woman in a black striped shawl. Bust-length. 588
57 b — on canvas, 0,49 h. by 0,375 w. — acquired in 1743 through Algarotti from Venice by artist himself.

NOGARI, GIUSEPPE. Born at Venice 1699, died there 1763. Pupil of Giov. Batt. Pittoni and of A. Balestra.

An Old Man pouring gold out of a bag. Half-length. Companion picture to No. 590. 589
60 b — on canvas, 0,745 h. by 0,59 w. — acquired in Venice in 1743 through Algarotti from the artist.

A learned Old Man. Half-length. 590
60 b — on canvas, 0,755 h. by 0,595 w. — see remark on No. 589.

An Old Man with a pair of spectacles in his left hand. Half-length. 591
57 b — on walnut, 0,61 h. by 0,445 w. — G.-W. III, 50 — see remark on No. 589.

An Old Woman warming her hands. Half-length. 592
57 b — on walnut, 0,59 h. by 0,43 w. — G.-W. III, 50 — see remark on No. 589.

The Apostle Peter. Half-length. 593
60 b — on canvas, 0,845 h. by 0,605 w. — see remark on No. 589.

NOGARI? Portrait of an Old Man with a black cap. 594
61 b — on canvas, 0,89 h. by 0,73 w. — supposed to have been acquired, together with the preceding picture, through Algarotti from Venice in 1743.

LONGHI, PIETRO. Born at Venice 1702; died there after 1780. Pupil of A. Balestra at Venice and of Giuseppe Crespi at Bologna.

595 Portrait of a Lady in a cap and veil. Bust-length.
69 b — on canvas; 0,675 h. by 0,575 w. — inventory of 1722.

ROTARI, COUNT PIETRO. Born at Verona 1707; died at St. Petersburg 1762. Pupil of A. Balestra in Venice. Painted at various courts, chiefly at Dresden.

596 Repose during the Flight into Egypt.
59 a — on canvas; 2,74 h. by 2,08 w. — inventory of 1754.

597 S. James the Apostle ⟨?⟩.
60 b — on canvas; 0,525 h. by 0,435 w. — first mentioned in the "Abrégé" of 1782.

598 Bust-length figure of a Bishop.
60 b — on canvas; 0,445 h. by 0,35 w. — first catalogued in 1765.

599 The Repentant Magdalene. Bust-length.
56 c — on canvas; 0,45 h. by 0,35 w. — first catalogued in 1765.

600 Portrait of the Princess Elizabeth, Daughter of Augustus III. Three-quarter length. Companion picture to No. 601.
61 b — on canvas; 1,07 h. by 0,86 w. — first mentioned in the supplement to the catalogue of 1765.

601 Portrait of the Princess Kunigunde, daughter of Augustus III. Three-quarter length.
61 b — on canvas; 1,075 h. by 0,87 w. — first mentioned in the supplement to the catalogue of 1765.

GUARDI, FRANCESCO. Born at Venice Oct. 5th 1712; died there Jan. 1st 1793. Pupil of Antonio Canaletto.

601 A Pope Pius VI blessing the Venetians ⟨1782⟩ from the Scuola di San Marco. Next to the Pope is the Doge Paolo Renier. One of the replicas after the original is in the Ashmolean Museum at Oxford. It belonged to a series of four pictures painted by Guardi for Pietro Edwards.
59 a — on canvas; 0,515 h. by 0,68 w. — purchased in London in 1898 ⟨formerly in the collection of Mr. George Salting⟩.

CANALETTO. BERNARDO BELLOTTO, called CANALETTO. Born at Venice Jan. 30th 1720; died at Warsaw Oct. 17th 1780. Nephew and Pupil of Antonio Canale.

602 Dresden from the right bank of the Elbe above the Augustus Bridge. In the foreground is the artist himself, sitting between his colleagues, Thiele and Dietrich, who are standing, and other well known court personages. Signed: *Bernardo . Belloto . Detto . Canaleto . F. Anno . 1747 . in Dresda.*
62 c — on canvas; 1,32 h. by 2,36 w. — inventory of 1754.

Weir between Padua and Venice. Signed: *Bernardo. Beloto. Deto. Canaletto. Fe. Anno. 1748.* 603
60a — on canvas, 1,32 h. by 2,32 w. — inventory of 1754.

The Adige at Verona. Companion picture to No. 605. 604
60b — on canvas, 1,315 h. by 2,315 w. — inventory of 1754.

The old Ponte delle Navi at Verona. 605
60b — on canvas, 1,325 h. by 2,335 w. — inventory of 1754.

Dresden from the right bank of the Elbe below the Augustus Bridge. Signed: *Bernardo Bellotto detto Canaleto F. anº. 1748.* 606
60a — on canvas, 1,325 h. by 2,35 w. — inventory of 1754.

Dresden from the left bank of the Elbe below the Ramparts. Signed: *Bernardo Belotto detto Canaletto F Anº 1748.* 607
62c — on canvas, 1,345 h. by 2,27 w. — inventory of 1754.

Dresden from the left bank of the Elbe near the approach to the bridge. Signed: *Bernardº. Beloto. Detto. Canaletto. F. Anº. 1748.* 608
62a — on canvas, 1,325 h. by 2,35 w. — inventory of 1754.

The old Zwinger Moat in Dresden. 609
60a — on canvas, 1,325 h. by 2,345 w. — inventory of 1754.

The Neumarkt in Dresden seen from the Jüdenhof. Painted in 1749. 610
62c — on canvas, 1,355 h. by 2,265 w. — painted specially for the Gallery in 1751 through Canaletto himself.

The old Fortifications in Dresden seen from the Wilsdruff Gate. Painted in 1750. 611
62a — on canvas, 1,315 h. by 2,36 w. — painted specially for the Gallery in 1751 through Canaletto himself.

Dresden Neustadt seen from the Bridge. Painted in 1750. 612
62c — on canvas, 1,335 h. by 2,355 w. — painted specially for the Gallery in 1751 through Canaletto himself.

The Neumarkt in Dresden, seen from the Moritzstrasse. Painted in 1750. 613
62a — on canvas, 1,35 h. by 2,365 w. — inventory of 1754.

The Altmarkt in Dresden, seen from the Schlossstrasse. Painted in 1751. 614
59b — on canvas, 1,365 h. by 2,38 w. — inventory of 1754.

The Altmarkt in Dresden, seen from the Seestrasse. Painted in 1751. 615
62a — on canvas, 1,365 h. by 2,39 w. — inventory of 1754.

The old Kreuzkirche in Dresden (destroyed 1760). Painted in 1751. 616
62b — on canvas, 1,955 h. by 1,855 w. — inventory of 1754.

617 The Frauenkirche in Dresden. Painted in 1751.
T.-H. — on canvas, 1,93 h. by 1,855 w. — inventory of 1754.

618 Pirna from the right bank of the Elbe near Posta. This as well as the following 10 views was painted between 1752 and 1755.
61 c — on canvas, 1,38 h. by 2,395 w.

619 Pirna from the right bank of the Elbe near Posta.
61 b — on canvas, 1,36 h. by 2,41 w. — see remark on No. 618.

620 Sonnenstein above Pirna.
61 a — on canvas, 1,32 h. by 2,35 w. — see remark on No. 618.

621 Pirna from the corner of Breitegasse.
61 a — on canvas, 1,345 h. by 2,345 w. — see remark on No. 618.

622 The Breitegasse in Pirna. Signed: *1712.*
61 a — on canvas, 1,345 h. by 2,345 w. — see remark on No. 618.

623 The Market-place in Pirna.
61 c — on canvas, 1,34 h. by 2,375 w. — see remark on No. 618.

624 Pirna from the high-road before the upper gate.
61 c — on canvas, 1,32 h. by 2,34 w. — see remark on No. 618.

625 Pirna from Sonnenstein.
61 a — on canvas, 1,325 h. by 2,34 w. — see remark on No. 618.

626 Pirna from the Schiffervorstadt.
61 c — on canvas, 1,36 h. by 2,37 w. — see remark on No. 618.

627 Pirna from the right bank of the Elbe near Copitz.
61 b — on canvas, 1,35 h. by 2,36 w. — see remark on No. 618.

628 The interior of the Fortress of Sonnenstein.
60 b — on canvas, 2,035 h. by 3,31 w. — see remark on No. 618.

629 The Zwinger in Dresden.
60 a — on canvas, 1,34 h. by 2,37 w. — G.-W. E, 14 — inventory of 1754.

630 Dresden from the right bank of the Elbe below the bridge. Companion picture to No. 631.
56 a — on canvas, 0,95 h. by 1,65 w. — acquired in 1778 from the Spahn Collection.

631 Dresden from the right bank of the Elbe above the bridge.
56 c — on canvas, 0,95 h. by 1,65 w. — acquired in 1778 from the Spahn Collection.

632 Allegorical picture. The Goddess Polonia. Three-quarter length. The figures supposed to be by C. W. E. Dietrich. Dated: *1762.* Painted as a decoration for a doorway in the Castle at Warsaw. Companion picture to No. 633.
60 b — on canvas, 1,09 h. by 1,545 w. — passed to the Gallery in 1860.

Allegorical picture. A Youth in Ermine, and a Pole. Three-quarter length. The figures supposed to be by Dietrich. 633
60 b — on canvas; 1,09 h. by 1,55 w. — see remark on No. 632.

The Grand Staircase in the Palace at Warsaw. This and Nos. 635 and 636 were painted as decorations for doorways. 634
62 c — on canvas; 1,045 h. by 1,46 w. — passed to the Gallery in 1855.

Porch in the Court-yard of the Palace at Warsaw. 635
62 a — on canvas; 1,04 h. by 1,46 w. — passed to the Gallery in 1855.

Flight of Steps in the Court-yard of the Palace in Warsaw. 636
59 b — on canvas; 1,03 h. by 1,455 w. — passed to the Gallery in 1855.

Dresden from the Neustadt below the bridge. Signed: *Bernardo . Belotto . De . Canaletto.* According to the inscription on the back painted in 1765 for reception into the Academy. 637
55 c — on canvas; 0,995 h. by 1,34 w. — passed to the Gallery in 1855.

The Ruins of the old Kreuzkirche in Dresden. — Signed: *Bernar . Beloto De Canaletto . Fec . A . 1765.* 638
55 a — on canvas; 0,80 h. by 1,095 w. — passed to the Gallery in 1855.

TIEPOLO, GIOVANNI DOMENICO. Born at Venice 1726; year of his death unknown. Pupil of his father Giovanni Battista Tiepolo.

The Presentation in the Temple. Three-quarter length. 639
59 a — on canvas; 0,40 h. by 0,485 w. — acquired in 1875 from the Minutoli Collection at Liegnitz.

Venetian School, see Appendix. 640—641

## MILANESE SCHOOL

PROCACCINI, GIULIO CESARE. Born at Bologna about 1548; died at Milan about 1626. Pupil of his father Ercole Procaccini the Edler.

Abduction of Women in the Heroic Age. 642
S 1 — on canvas; 2,65 h. by 2,50 w. — acquired in 1746 from the Ducal Gallery at Modena.

The Holy Family with Angels bringing fruit. 643
F 4 — on oak; 1,62 h. by 1,075 w. — G.-W. I, 17 — inventory of 1722 (from the Belgiojoso Collection at Milan).

See Appendix. 644

PROCACCINI, CAMILLO. Born at Bologna about 1550; died at Milan 1627. Pupil of his father Ercole Procaccini the Elder.

645 S. Rochus healing those sick of the Plague. Painted for the Brotherhood of S. Rocco at Reggio.
F 3 — on canvas; 3,55 h. by 4,76 w. — G.-W. II, 18 — acquired in 1746 from the Ducal Gallery at Modena where it had been since 1661.

CAIRO, FRANCESCO. Born at Varese 1598; died at Milan 1674. Pupil of Mazzucchelli.

646 Venus with Cupid and Apollo.
R 7 — on copper; 0,40 h. by 0,27 w. — acquired in 1741 through Rossi from Italy.

NUVOLONE, CARLO FRANCESCO, called PANFILO. Born in Milan 1608; died about 1665.

381 The Death of Dido. Formerly but incorrectly ascribed to Mola.
3 b — on oak; 0,475 h. by 0,66 w. — first catalogued in 1812.

DANEDI, GIUSEPPE. Painted in conjunction with his brother Stefano (1608—1689). Both were called I Montalti.

647 St. Anthony and the Infant Christ. Half-length.
R 6 — on canvas; 0,875 h. by 0,765 w. — acquired in 1746 from the Ducal Gallery at Modena.

PAGANI, PAOLO. Born at Valsolda 1661; died at Milan 1716. Formed his style on the Venetian School.

648 The Repentant Magdalene and an Angel.
R 19 — on canvas; 1,145 h. by 1,49 — G.-W. II, 42 — acquired in 1725 through Leplat.

MAGNASCO, ALESSANDRO, called LISSANDRINO. Born at Genoa 1681; died there 1747. Pupil of Filippo Abbiati at Milan.

649 Nuns in the Choir. Companion picture to No. 650.
59 a — on canvas; 0,915 h. by 0,715 w. — acquired in 1741 from the Wallenstein Collection at Dux.

650 Capuchin Monks in the Refectory.
59 a — on canvas; 0,91 h. by 0,72 w. — acquired in 1741 from the Wallenstein Collection at Dux.

651 Landscape with S. Anthony. Companion picture to No. 652.
65 b — on canvas; 1,415 h. by 1,11 w. — acquired in 1875 from L. Löwenstein of Warsaw.

652 Landscape with S. Jerome.
65 b — on canvas; 1,42 h. by 1,11 w. — acquired from Warsaw in the same manner as No. 651.

653—654 Crivelli, see Appendix.

## GENOESE SCHOOL

STROZZI, BERNARDO, called IL PRETE GENOVESE. Born at Genoa 1581, died at Venice Aug. 3rd 1644. Pupil of Pietro Sorri.

Bathsheba reminding David of his promise to leave the crown to her son Solomon. Three-quarter length. 655

F 4 — on canvas, 1,82 h. by 1,415 w. — inventory of 1754.

Rebecca with Abraham's servant at the well. 656

F 2 — on canvas, 1,84 h. by 1,45 w. — acquired through Leplat in 1725.

David with the Head of Goliath. Three-quarter length. 657

F 2 — on canvas, 1,34 h. by 1,00 w. — acquired in 1743 through Algarotti from the Casa Sagredo at Venice (formerly in the Casa Bonfadini).

A Female Performer on the Bass-viol. Three-quarter length. 658

F 2 — on canvas, 1,255 h. by 0,985 w. — acquired in 1743 through Algarotti from the Casa Sagredo at Venice.

CASTIGLIONE, GIOVANNI BENEDETTO. Born at Genoa 1616, died at Mantua 1670. Pupil of Giov. Batt. Paggi and of Gio. Andrea Deferrari.

The Animals entering the Ark. Companion picture to No. 660. 659

45 c — on canvas, 1,45 h. by 1,945 w. — G.-W. II, 31 — acquired from Paris through de Brais in 1742.

Jacob's Return. 660

R 12 — on canvas, 1,44 h. by 1,975 w. — G.-W. II, 32 — acquired in the same manner as No. 659.

See Appendix. 661

CASTIGLIONE, FRANCESCO. Died at Genoa 1716. Pupil of his father Benedetto Castiglione.

Sporting Dogs and Keepers. Signatures: *Thonino di Mantua* and *A suoy colioni.* 662

46 c — on canvas, 2,08 h. by 3,29 w. — inventory of 1754.

LANGETTI, GIOVANNI BATTISTA. Born at Genoa 1625 (according to others 1635), died at Venice 1676. Pupil of Pietro da Cortona.

Apollo and Marsyas. 663

T.-H. — on canvas, 2,10 h. by 2,37 w. — G.-W. I, 47 — acquired through Leplat in 1731 (formerly in the possession of Count G. Tiene at Venice).

BISCAINO, BARTOLOMMEO. Born at Genoa about 1632, died there 1657. Pupil of Valerio Castello.

The Woman taken in adultery, before Christ. Three-quarter length. 664

F 1 — on canvas, 1,475 h. by 1,995 w. — G.-W. II, 33 — Guarienti inventory.

665 The Adoration of the Kings. Companion picture to No. 666.
3 c — on canvas, 0,545 h. by 0,60 w. — inventory of 1722.

666 The Presentation in the Temple.
3 c — on canvas, 0,55 h. by 0,59 w. — inventory of 1722.

## NORTH ITALIAN SCHOOL OF THE XVII. CENTURY.

667 S. Anna with the Virgin and Child. Three-quarter length.
R 11 — on canvas, 0,49 h. by 0,375 w. — first catalogued in 1835.

668—671 See Appendix.

# V
# SPANISH SCHOOL

## THE XVI. CENTURY

MORALES, LUIS DE, called EL DIVINO. Born at Badajoz early in the sixteenth century, died there 1586.

673 The Man of Sorrows. Bust-length.

5 c — on oak; 0,39 h. by 0,32 w. — acquired in 1744 through M. Talon, Secretary to the Embassy, from the Encenada Collection at Madrid.

674 Juanes, see Appendix.

PEREYRA, VASCO. Born at Lisbon about 1535. Resident in Seville. Proved to have painted between 1562 and 1598.

675 S. Onophrius. Signed: *Vasco Preira Picttor 1583.*

R 13 — on oak; 1,08 h. by 0,81 w. — purchased in London in 1853 from the Louis Philippe Collection.

ROELAS, JUAN DE LAS, called EL LICENCIADO. Born at Seville 1558 or 1560; died at Olivares April 23rd 1625.

676 The Virgin Mary upon a Crescent as the symbol of the Immaculate Conception.

R 2 — on canvas; 2,225 h. by 1,72 w. — purchased in London in 1853 from the Louis Philippe Collection.

ORRENTE, PEDRO. Born at Monte Alegre in Murcia at the end of the XVI. Century; died at Toledo 1644. Style of Bassani.

677 Jacob and Rachel at the Well.

C 2 — on canvas; 1,755 h. by 2,22 w. — purchased in London in 1853 from the Louis Philippe Collection.

SPANISH SCHOOL OF THE XVI. CENTURY.

678 The Repentant Peter before Christ, Who is bound to the Pillar. The inscription attests that the picture was presented by the Master Saddler Pedro Ruiz.

R 21 — on oak; 1,77 h. by 0,745 w. — purchased in London in 1853 from the Louis Philippe Collection.

679 Christ on the Cross, between the Virgin and S. John.

R 9 — on deal; 0,86 h. by 0,735 w. — purchased in London in 1853 from the Louis Philippe Collection.

## THE XVII. CENTURY

680 Herrera the Elder, see Appendix.

CARDUCHO (CARDUCCI), VINCENTE. Born at Florence 1578, died at Madrid 1638. One of the chief artists of the early Madrid School (appointed Court-painter in 1609).

S. Gonzalo between S. Francis (on the left) and S. Bernard of Siena (on the right). Signed: *Vincentº . Cardvchº P. R.* (i. e. Pictor Regis) *F. 1630 Anos.* 681

S 1 — on canvas, 2,20 h. by 1,64 w. — purchased in London in 1853 from the Louis Philippe Collection.

RIBERA, JUSEPE DE, called LO SPAGNOLETTO. Born at Játiva 1589 (according to Palomino), died at Naples Sept. 2nd 1652. Founder of a School in Naples.

Diogenes with his Lantern. Half-length. Signed: *Jusepe de Ribera español. F. 1637.* 682

3 c — on canvas, 0,76 h. by 0,61 w. — G.-W. I, 31 — inventory of 1722.

S. Agnes, around whom an Angel is wrapping a sheet. Signed: *Jusepe de Ribera español. F. 1641.* 683

C 1 — on canvas, 2,02 h. by 1,52 w. — G.-W. I, 30 — acquired in 1745 through the Spanish Ambassador at the Court of Saxony, Count de Bene de Masseran.

The Deliverance of S. Peter from Prison. Signed: *Jusepe de Ribera español. F. 1642.* Companion picture to No. 685. 684

C 1 — on canvas, 1,76 h. by 2,26 w. — G.-W. II, 34 — acquired in 1738 through Rossi from the Duodo Collection at Venice.

S. Francis on the Bed of Thorns. Signed: *Jusepe de Ribera español. F.* 685

C 1 — on canvas, 1,71 h. by 2,255 w. — G.-W. II, 35 — acquired in the same manner as No. 684.

The Martyrdom of S. Lawrence. A similar picture is in the Vatican at Rome. Perhaps they are both studio replicas of an unknown original. 686

R 2 — on canvas, 2,06 h. by 1,54 w. — G.-W. I, 29 — acquired in 1742 through Heinecken from Hamburg.

Paul the Hermit. Signed: *Jusepe de Ribera español. F.* 687

R 1 — on canvas, 2,04 h. by 1,50 w. — acquired in 1746 through Heinecken from Spain.

S. Andrew. Also known through replicas. Three-quarter length. 688

C 1 — on canvas, 1,285 h. by 1,005 w. — G.-W. III, 49 — first mentioned by Heinecken in 1768.

RIBERA. PUPILS AND STYLE OF JUSEPE DE RIBERA.

Jacob keeping Laban's sheep. Copy from the original of 1634 in the Escurial. 689

Store-rooms — on canvas, 1,74 h. by 2,19 w. — G.-W. I, 27 — inventory of 1754.

690 The Martyrdom of S. Bartholomew. Three-quarter length.

Store-rooms — on canvas; 1,45 h. by 1,94 w. — G.-W. I, 28 — acquired in 1746 from the Ducal Gallery at Modena.

691 Portrait of an Old Gentleman. Bust-length.

S1 — on canvas; 0,705 h. by 0,59 w. — acquired in 1741 from the Wallenstein Collection at Dux.

692 A learned Man, on whose head is a wreath. Half-length.

S1 — on canvas; 0,98 h. by 0,735 w. — G.-W. III, 32 — acquired in 1743 through Rossi from Italy.

693 See Appendix.

694 Portrait of a Man. In his hand a letter addressed to the Jesuit Father Antonio Guido. Three-quarter length.

51c — on canvas; 1,315 h. by 0,975 w. — first catalogued in 1835.

695 Ribalta, see Appendix.

ZURBARAN, FRANCISCO DE. Baptised at Fuente de Cantos Nov. 7th 1598; died at Madrid 1662. Pupil of J. de Roélas in Seville.

696 S. Bonaventura kneeling before the Papal Crown, praying for inspiration to nominate the most suitable candidate for the office of Pope, by request of the Cardinals (1271). Above him is the Angel who suggests the name to him (Visconti, who on election assumed the title of Gregory X). One of four scenes from the life of the Saint which this artist and Herrera painted in the church of S. Bonaventura at Seville in 1629 (of the three others, two are in the Louvre and one in the Kaiser-Friedrich-Museum in Berlin).

C3 — on canvas; 2,39 h. by 2,22 w. — acquired in 1853 in London from the Louis Philippe Collection.

VELAZQUEZ. DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ. Baptised at Seville June 6th 1599; died at Madrid Aug. 6th 1660. Pupil of Fr. Herrera and of Fr. Pacheco.

697 Portrait of a Gentleman of Rank, probably that of Juan Mateos, Master of the Royal Stag-hounds. Three-quarter length.

C1 — on canvas; 1,08 h. by 0.895 w. — G.-W. III, 41 — acquired in 1746 from the Ducal Gallery at Modena as an original by Rubens but as early as 1685 described as a Velasquez in the collection of Prince Cesare Ignazio d'Este.

698 Portrait of an Old Gentleman with a gold chain and the cross of the order of S. Jago. Bust-length.

C1 — on canvas; 0,655 h. by 0,56 w. — G.-W. II, 45 — acquired in 1746 from the Ducal Gallery at Modena as an original by Rubens (as early as 1685 it was in the collection of Prince Cesare Ignazio d'Este described as a Velasquez).

Portrait of Gaspar de Guzman, Count of Olivares, Minister in the reign of Philip IV. Bust-length. Possibly only one of many studio replicas. 699

C 1 — on canvas, 0,925 h. by 0,74 w. — acquired in 1746 from the Ducal Gallery at Modena, but as early as 1685 it was in the Collection of Prince Cesare Ignazio d'Este who had purchased it in 1681 as a Velasquez with the rest of Count Toschi's Collection.

ESPINOSA, JACINTO JERONIMO DE. Born at Concentaina July 20th 1600, died at Valencia 1680.

ESPINOSA? S. Francis, praying. Half-length. 700

Store-rooms — on canvas, 0,915 h. by 0,91 w. — acquired in London in 1853 from the Louis Philippe Collection.

CANO, ALONSO. Born at Granada March 12th 1601, died there Oct. 5th 1667. Pupil of Fr. Pacheco and Juan del Castillo in Seville.

The Apostle Paul. 702

C 3 — on canvas, 2,115 h. by 1,11 w. — acquired in London in 1853 from the Louis Philippe Collection.

CANO. SCHOOL OF ALONSO CANO.

The Virgin and Child. Three-quarter length. 703

Store-rooms — on canvas, 1,23 h. by 0,975 w. — probably acquired in 1744 from Madrid through Talon.

MOYA, PEDRO DE. Born at Granada 1610, died there 1666. Pupil of Juan del Castillo in Seville.

MOYA? Bust-length figure of an Officer with a red scarf. The signature *B. E. M. fe.* is a forgery. 703 A

Store-rooms — on canvas, 0,615 h. by 0,49 w. — presented in 1887 by Geh. Kommerzienrat Zschille.

MURILLO, BARTOLOMÉ ESTÉBAN. Baptised at Seville Jan. 1st 1618, died there April 3rd 1682. Pupil of Juan del Castillo.

The Death of S. Clara. One of the eleven pictures which Murillo painted for the cloisters of the Franciscan monastery at Seville, and which were dispersed after the destruction of the monastery by the French (1810). 703 B

C 2 — on canvas, 1,895 h. by 4,46 w. — purchased from the Earl of Dudley in London in 1894 and formerly in the Aguado Collection and in that of the Marquis of Salamanca.

St. Rodriguez. From the convent of S. Clara at Seville. 704

C 3 — on canvas, 2,055 h. by 1,235 w. — G.-W. III, 42 — acquired in London in 1853 from the Louis Philippe Collection.

The Virgin and Child. 705

C 3 — on canvas, 1,66 h. by 1,145 w. — acquired in Paris in 1755 from the Pasquier Collection.

706 Copy, see Appendix.

VALDÉS LEAL, JUAN DE. Born at Seville or Córdova about 1630; died at Seville Oct. 14th 1690.

707 S. Vasco of Portugal in front of his monastery. Signed: *EL V. P. F. (Venerabile Padre Fray) Basco de Portugal.*

S 1 — on canvas, 2,485 h. by 1,27 w. — acquired in London in 1853 from the Louis Philippe Collection.

708—711 Spanish School, see Appendix.

SPANISH (?) SCHOOL OF THE XVII. CENTURY.

712 The Virgin and Child upon a crescent.

R 10 — on copper, 0,205 h. by 0,13 w. — bequeathed by Mr. C. G. A. Schmidt, art-dealer, in 1860.

# VI
# FRENCH SCHOOL

## THE XVI. CENTURY

CLOUET. SCHOOL OF FRANÇOIS CLOUET (Painter to the Court 1541—1572).

713 Portrait of Jeanne de Pisseleu, Duchess of Etampes. Half-length.
21 b — on oak; 0,315 h. by 0,25 w. — acquired from Hofrat Rost of Dessau in 1876.

## THE XVII. CENTURY

VOUET, SIMON. Born at Paris Jan. 9th 1590; died there June 30th 1649. Formed his style by studying the Italian Masters.

714 The Apotheosis of St. Louis.
44 c — on canvas; 2,69 h. by 1,48 w. — acquired through Leplat in 1731.

715 Valentin, see Mola page 48.

CALLOT. COPY AFTER JACQUES CALLOT (1592—1635).

716 Execution by Court-martial. Copy after the engraving "L'Arquebusade", No. 12 of the great "Misères de la guerre".
Q 3 — on copper; 0,08 h. by 0,185 w. — passed to the Kunstkammer in 1700.

POUSSIN, NICOLAS. Born at Villers near Les Andelys in Normandy in June 1594; died at Rome Nov. 19th 1665.

717 The Adoration of the Kings. Signed: *Accad : rom. Nicolavs . Pvsin faciebat Romae . 1633.*
6 c — on canvas; 1,605 h. by 1,815 w. — acquired in 1742 through de Brais from Paris (formerly in the possession of the Earl Waldegrave).

718 The Nymph Syrinx, pursued by Pan. According to Félibien painted for La Fleur about 1637.
46 c — on canvas; 1,065 h. by 0,82 w. — acquired through de Brais in 1742 from the Dubreuil Collection.

719 The Kingdom of Flora. A Composition representing human beings changed into flowers. From Ovid's Metamorphoses.
47 c — on canvas; 1,31 h. by 1,81 w. — inventory of 1722.

720 Moses being placed in the Ark of Bulrushes.
47 a — on canvas; 1,44 h. by 1,955 w. — acquired in 1742 through de Brais from Mr. Poincinet of Paris.

721 Venus reposing, and Cupid. Belongs to the artist's early Roman period.
6 b — on canvas; 0,71 h. by 0,96 w. — inventory of 1722.

697 *Diego Velazquez*

719 *Nicolas Poussin*

Narcissus gazing at his reflection in the water. Belongs to the artist's early Roman period (probably painted for Le Nôtre in Paris). 722
6 b — on canvas; 0,72 h. by 0,965 w. — acquired through Leplat in 1725.

POUSSIN. SCHOOL OF NICOLAS POUSSIN.

The Martyrdom of S. Erasmus. 723
Store-rooms — on canvas; 2,40 h. by 3,07 w. — acquired through Leplat in 1731.

See Appendix. 724

The Lupercalia Festival. 725
Store-rooms — on canvas; 0,73 h. by 0,985 w. — inventory of 1722.

See Appendix. 726—728

V. E. Probably a member of the family of the Flemish artist Elle, resident in Paris.

Portrait of the Painter Nicolas Poussin. Bust-length. Signed: *Si Nomen a me quaeris N. Poussin . 1640 . F.* This inscription probably only refers to the person in the picture. "V. E. pinxit" is on an engraving of this picture by Louis Ferdinand (died in Paris 1698), the son of the portrait-painter Ferdinand Elle. 729
6 b — on canvas; 0,755 h. by 0,59 w. — inventory of 1722.

CLAUDE GELLÉE, called CLAUDE LORRAIN. Born at Chamagne in Lorraine about 1600, died in Rome Nov. 21st 1682. Pupil of Agostino Tasso in Rome. The most distinguished master of classic landscape painting.

Landscape with the Flight into Egypt. Signed: *Clavde ivef Roma 1647.* Painted for Mr. Purasson in Lyon. 730
6 c — on canvas; 1,02 h. by 1,34 w. — inventory of 1754 — acquired as well as No. 731 from the collection of Graf Hoym, Saxon Ambassador in Paris, and formerly in the de Verrue and, from 1725, the de Nocet Collection.

Coast scene with Acis and Galatea. Above on the right is the Cyclops Polyphemus. Painted for Mr. Delagard. Signed: *Clavde Gelee ivef Roma 1657.* 731
6 a — on canvas; 1,00 h. by 1,35 w. — inventory of 1754 — acquired from the collection of Graf Hoym, probably at the same time as No. 730.

Copy, see Appendix. 732

DUGHET, GASPARD, called POUSSIN. Born at Rome 1613, died there May 25th 1675. Pupil and brother-in-law of Nicolas Poussin.

Mountain Lake. 733
6 b — on canvas; 0,73 h. by 0,97 w. — first catalogued in 1833.

Landscape in the Campagna. Companion picture to No. 735. 734
6 a — on canvas; 0,72 h. by 0,965 w. — first catalogued in 1765.

735 Landscape of mountain and woods with a waterfall.
6c — on canvas; 0,74 h. by 0,98 w. — first catalogued in 1765.

736 Wooded Landscape with a mountain village.
6b — on canvas; 0,645 h. by 0,88 w. — inventory of 1754.

DUGHET. SCHOOL OF GASPARD DUGHET, called POUSSIN.

737—740 See Appendix.

741 Scene from Tivoli.
P10 — on canvas; 0,685 h. by 0,545 w. — first catalogued in 1835.

BOURDON, SÉBASTIEN. Born at Montpellier Feb. 2nd 1616; died at Paris May 8th 1671. Style formed after Poussin and B. Castiglione.

742 Jacob's Return.
44b — on canvas; 0,96 h. by 1,305 w. — acquired through Guarienti from Venice as a Benedetto Castiglione.

LE BRUN, CHARLES. Born at Paris Feb. 24th 1619; died there Feb. 12th 1690. Pupil of Simon Vouet. Founder of the Royal Academy of Painting and Sculpture in Paris.

743 The Holy Family with Joachim, Elizabeth and the Infant St. John.
6a — on canvas; 1,59 h. by 1,59 w. — inventory of 1754.

BOURGUIGNON. JACQUES COURTOIS, called LE BOURGUIGNON. Born at St. Hippolyte in Franche-Comté 1621; at his death, Nov. 14th 1676, was lay-brother in the College of Jesuits at Rome. Developed his style under the influence of Salvator Rosa.

744 Battle in a Valley.
45b — on canvas; 1,535 h. by 2,67 w. — acquired through Algarotti in 1743 from the Casa Sagredo at Venice.

745 Cavalry Skirmish before the Walls of a Fortress.
46b — on canvas; 1,55 h. by 2,74 w. — acquired in the same manner as No. 744.

746 After the Battle.
51a — on canvas; 0,365 h. by 0,61 w. — inventory of 1754.

747 Before the Battle.
49a — on canvas; 0,65 h. by 1,17 w. — inventory of 1754.

BOURGUIGNON. PUPILS AND SCHOOL OF JACQUES COURTOIS, called BOURGUIGNON.

748 Cavalry Skirmish on barren upland.
Q2 — on canvas; 0,525 h. by 0,745 w. — inventory of 1722.

749—750 See Appendix.

A Cavalry Battle. 751
50b — on canvas, 1,18 h. by 1,815 w. — inventory of 1722.

The Sentry. 752
51a — on canvas, 0,275 h. by 0,42 w. — inventory of 1754.

COURTOIS, GUILLAUME. Born at St. Hippolyte in Franche-Comté 1628, died at Rome 1679. Brother of Jacques Courtois.

The Offering of Isaac. 753
6b — on canvas, 0,72 h. by 0,59 w. — acquired through Leplat in 1725.

MILLET, FRANÇOIS. Baptised at Antwerp April 27th 1642, buried in Paris June 3rd 1679. School of Gaspard Poussin.

Roman hilly Landscape with an Aqueduct. 754
6b — on canvas stretched on oak, 0,545 h. by 0,66 w. — acquired from A. Allen in London in 1862.

Landscape with a round Tower. 755
48a — on canvas, 0,60 h. by 0,64 w. — acquired in 1740.

SAVOYE, DANIEL DE. Born at Grenoble 1644, died at Erlangen 1716. Pupil of Sébastian Bourdon. Painted for some time in Dresden.

Portrait of the Artist's Wife. Bust-length. 756
67c — on canvas, 0,74 h. by 0,59 w. — first catalogued in 1835.

DE TROY, FRANÇOIS. Born at Toulouse in February 1645, died in Paris May 1st 1730. Pupil of Claude le Fêvre.

Portrait of the Duc de Maine (Son of Louis XIV and of Madame de Montespan). Signed: *Peint par F. de Troy en 1716.* Three-quarter length. 757
54b — on canvas, 0,92 h. by 0,74 w. — first catalogued in 1835.

LARGILLIÈRE, NICOLAS DE. Born in Paris Oct. 9th or 10th 1656, died there March 20th 1746. Pupil of A. Goubeau in Antwerp and of Sir Peter Lely in London.

Portrait of M. de Montargu. Bust-length. 758
54a — on canvas, 0,80 h. by 0,635 w. — acquired from the Spahn Collection in 1778.

Portrait of the Duc de la Rochefoucauld. Bust-length. 759
67c — on canvas, 0,41 h. by 0,335 w. — acquired in 1873 from the Unger Collection in Berlin.

RIGAUD, HYACINTHE. Born at Perpignan July 18th 1659, died at Paris Dec. 29th 1743. Celebrated portrait painter.

Portrait of King Augustus III of Saxony as Electoral Prince. Painted in Paris in 1715. 760
53a — on canvas, 2,50 h. by 1,73 w. — G.-W. I, o — inventory of 1722.

GOBERT ⟨GAUBERT⟩, PIERRE. Born at Fontainebleau 1659; died in Paris Feb. 13th 1741. Member of the Academy.

761 Portrait of a Lady. Bust-length.
54 b — on canvas; 0,78 h. by 0,62 w. — acquired in 1707 in Paris.

BERTIN, NICOLAS. Born at Paris 1667; died there April 11th 1736. Pupil of Jouvenet and Boullogne.

762 The Acorn and the Gourd. From Lafontaine's fable. Companion picture to No. 763.
54 c — on canvas; 0,595 h. by 0,495 w. — inventory of 1722.

763 The Bear and the Gardener. From Lafontaine's fable.
54 c — on canvas; 0,595 h. by 0,495 w. — inventory of 1722.

FRENCH SCHOOL FROM THE END OF THE XVII. CENTURY.

763 A A Monastic Visit. Companion picture to No. 763 B.
67 b — on canvas; 0,62 h. by 0,77 w. — acquired in 1741 from the Wallenstein Collection at Dux.

763 B A Monastic Jest.
67 b — on canvas; 0,62 h. by 0,785 w. — acquired in the same manner as its companion picture No. 763 A.

764 The Crucifixion.
67 a — on canvas; 0,86 h. by 0,555 w. — acquired in 1741 through Rossi from Venice.

765 The Judgment of Solomon.
67 a — on canvas; 0,73 h. by 0,585 w. — first catalogued in 1835.

## THE XVIII. CENTURY

SILVESTRE THE YOUNGER, LOUIS DE. Born at Paris June 23rd 1675; died there April 1st 1760. Pupil of Charles le Brun. Appointed painter to the King of Saxony in 1716.

765 A Portrait of General Jan de Bodt, Intendant of the military and civil public buildings ⟨1670—1745⟩. According to the inscription on the back, painted in Dresden in 1729. Three-quarter length.
53 b — on canvas; 1,30 h. by 1,01 w. — passed to the Gallery from the "Kadettenhaus" in 1893 ⟨formerly in the fortress of Königstein⟩.

766 The Centaur Nessus with Deianira, pursued by Hercules. Signed on the back: *peint par Louis Silvestre à Dresde 1732.*
54 c — on canvas; 1,08 h. by 1,46 w. — acquired in 1733 from the artist.

The family meeting at Neuhaus on May 24th 1737 between the Empress Amalie (widow of the Emperor Joseph I), her daughter Maria Josepha and King Augustus III, husband of the latter. On the right, the Royal Children. 767
E.-S. — on canvas, 4,97 h. by 6,74 w. — painted by order of King Augustus III.

Portrait of King Augustus II, on horseback. 768
E.-S. — on canvas, 2,67 h. by 2,08 w. — inventory of 1722.

Portrait of Augustus III when Electoral Prince, on horseback. 769
E.-S. — on canvas, 2,67 h. by 2,08 w. — inventory of 1722.

King Augustus II (the Strong) of Poland (on the left), and King Frederick William I of Prussia (on the right). 770
E.-S. — on canvas, 2,81 h. by 2,02 w. — acquired in 1730 through the artist.

Maria Josepha of Austria when Electoral Princess of Saxony. 771
E.-S. — on canvas, 2,47 h. by 1,66 w. — G.-W. II, 0 — inventory of 1722.

GRIMOU, ALEXIS. Born at Argenteuil May 24th 1678, died at Paris early in May 1733.

The youthful Flute-player. Half-length. 772
54 c — on canvas, 0,65 h. by 0,545 w. — acquired in 1725 through Leplat.

PESNE, ANTOINE. Born in Paris May 23rd 1683, died in Berlin Aug. 5th 1757. Appointed painter to the King of Prussia in 1711.

Half-length figure of a Girl with pigeons. Signed: *Pesne fecit 1728.* 773
69 b — on canvas, 0,76 h. by 0,61 w. — G.-W. III, 17 — acquired in 1728 from Berlin through the artist.

See Appendix. 774

Portrait of the Artist. Bust-length. Signed: *Ant. Pesne peint par luy mesme 1728.* 775
54 b — on canvas, 0,815 h. by 0,66 w. — acquired in 1728 through the artist himself.

Portrait of a Gentleman with a turban. Bust-length. Companion picture to No. 777. 776
65 b — on canvas, oval, 0,72 h. by 0,545 w. — inventory of 1722 (acquired through the artist).

Portrait of a Lady with a turban. Bust-length. 777
65 b — on canvas, oval, 0,72 h. by 0,545 w. — inventory of 1722 (acquired through the artist).

A Gipsy telling a Lady's fortune. Three-quarter length. 778
67 b — on canvas, 1,14 h. by 0,925 w. — G.-W. III, 11 — inventory of 1722 (acquired through the artist).

Portrait of a Boy holding a mask before his face. Bust-length. 779
54 c — on oak, 0,57 h. by 0,44 w. — inventory of 1722 (acquired through the artist)

Van Loo, see Appendix. 780

WATTEAU, ANTOINE. Baptised at Valenciennes Oct. 10th 1684; died at Nogent near Vincennes July 18th 1721. Pupil of Claude Gillot and of Claude Audran.

781 A Garden Party. Companion picture to No. 782.
54a — on canvas; 0,60 h. by 0,75 w. — Guarienti inventory.

782 Groups of Lovers in a Park.
54a — on canvas; 0,61 h. by 0,75 w. — Guarienti inventory.

NATTIER, JEAN MARC. Born at Paris March 17th 1685; died there Nov. 7th 1766. Pupil of his father Marc.

783 Portrait of Count Maurice of Saxony, Marshal of France, at the age of 32. In the background allegorical representation of Time with a sprig of laurel. Signed: *Peint à Paris par Nattier le jeune en 1720.*
53c — on canvas; 2,57 h. by 1,72 w. — inventory of 1722.

LANCRET, NICOLAS. Born at Paris Jan. 22nd 1690; died there Sept. 14th 1743. Pupil of Gillot. Style of Watteau.

784 Dancing in the Castle grounds.
54b — on canvas; 2,075 h. by 2,075 w. — inventory of 1754.

785 A Quadrille under the trees. Companion picture to No. 786.
54c — on canvas; 0,42 h. by 0,565 w. — Guarienti inventory.

786 A Dance round a tree.
54c — on canvas; 0,43 h. by 0,53 w. — Guarienti inventory.

PATER, JEAN-BAPTISTE-JOSEPH. Born at Valenciennes 1696; died at Paris July 25th 1736. Pupil of A. Watteau.

787 A Procession (perhaps bridal) in the open air. Companion picture to No. 788.
54c — on walnut; 0,25 h. by 0,38 w. — Guarienti inventory.

788 A Quadrille under the trees.
54c — on walnut; 0,255 h. by 0,385 w. — Guarienti inventory.

SUBLEYRAS, PIERRE. Born at Uzès in Languedoc 1699; died at Rome May 28th 1749. Style formed chiefly in Rome.

789 Christ in the House of Simon the Pharisee. A small Replica of the Artist's large picture in the Louvre at Paris.
54c — on canvas; 0,505 h. by 1,22 w. — taken from the Royal Apartments in 1742.

VERNET, CLAUDE-JOSEPH. Born at Avignon Aug. 14th 1714; died at Paris Dec. 23rd 1789.

790 See Appendix.

790A VERNET? A Thunderstorm at Sea.
Store-rooms — on walnut; 0,21 h. by 0,26 w. — acquired through the bequest of Herr E. F. Nossky, President of the Court of Appeal.

HUTIN, CHARLES. Born in Paris 1715, died in Dresden July 29th 1776. Pupil of Fr. le Moine. Director of the Academy in Dresden.

A Girl Reading. Signed: *C. Hutin Pinxit 1769.* Three-quarter length. 791

69b — on canvas, 0,855 h. by 0,56 w. — first catalogued in 1835.

GREUZE. COPY AFTER JEAN-BAPTISTE GREUZE (1725 to 1805).

The Father of the family reading the Bible to his household. The original is in the Bartholdy-Delessert Collection in Paris. 792

54a — on canvas, 0,74 h. by 0,925 w. — acquired in 1874 from the Reede van Oudtshoorn Collection at Utrecht.

FRENCH SCHOOL OF THE XVIII. CENTURY.

See Appendix. 793

Portrait of Queen Maria Lescinska of France, Consort of Louis XV. Date on the back 1726. 794

54b — on canvas, 0,73 h. by 0,605 w. — acquired from Poland in 1730.

See Appendix. 795—798

# VII
# ENGLISH SCHOOL

KNELLER, GOTTFRIED. Born at Lübeck Aug. 8th 1646; died in London Oct. 27th 1723. Pupil of Ferd. Bol in Amsterdam. In England known as Sir Godfrey Kneller ⟨Kniller⟩, painter to the King.

798 A Portrait of the young Lord Euston.

57 b — on canvas; 1,52 h. by 1,01 w. — acquired in 1893 through the bequest of Herr E. F. Nossky, President of the Court of Appeal.

SEEMAN, ENOCH. Born at Danzig 1694; died in London 1744. He came as a boy to London, where he received his artistic education.

798 B Portrait of the Artist. Bust-length. Signed: *Enoch Seeman ipse pinx. Anno 1716.*

58 b — on copper; 0,575 h. by 0,45 w. — G.-W. III, 20 — inventory of 1722.

REYNOLDS, SIR JOSHUA. Born at Plympton July 16th 1723; died in London Feb. 23rd 1792. Pupil of Thomas Hudson in London. Became first President of the Royal Academy in London in 1768.

798 C Portrait of Mr. William James in hunting costume. Half-length. Painted in 1758.

58 b — on canvas; 1,11 h. by 0,89 w. — purchased in Berlin in 1891.

RAEBURN, SIR HENRY. Born at Stockbridge near Edinburgh March 4th 1756; died at Edinburgh July 8th 1823.

798 D Portrait of Lucius O'Beirne, Bishop of Meath. Three-quarter length.

59 b — on canvas; 0,975 h. by 0,71 w. — purchased in Paris in 1897 ⟨formerly in the Henry Willet Collection, London⟩.

# VIII
# FLEMISH AND DUTCH SCHOOLS OF THE XV. AND XVI. CENTURIES

# FLEMISH SCHOOL

EYCK, JAN VAN. Born at Maaseijck about 1390; died at Bruges between June 24th and July 22nd 1441. Pupil of his brother Hubert van Eyck.

799 A Triptych. In the centre, the Virgin and Child enthroned in a church. On the outer side of the wings, the Annunciation (in grey monochrome). On the inside, the Archangel Michael with the donor in a kneeling posture on the left, and S. Catherine on the right. Round the frame are the arms of the Genoese family Giustiniani.

N1 — on oak in an ebony frame; 0,275 h., the middle picture 0,215 w., each wing 0,08 w. — G.-W., N. F. 15 — first catalogued in 1765 as an Albrecht Dürer (described in the Jabach Collection in Paris as a Hubert van Eyck in 1696).

WEYDEN. STUDIO OF ROGER VAN DER WEYDEN (about 1400 to 1464).

800 Christ on the Cross with his faithful followers.

21 c — on oak; 0,325 h. by 0,205 w. — acquired in 1855 from George Schulz of Celle (supposed to have passed by purchase to Paris from the Ducal Palace at Brunswick in 1806).

MEMLING. OLD COPY FROM HANS MEMLING (about 1430 to 1494).

801 Portrait of Anton of Burgundy, half-brother of Charles the Bold. Bust-length. Better examples in various places.

P 3 — on oak; 0,45 h. by 0,355 w. — inventory of 1724.

MEMLING. SCHOOL OF HANS MEMLING (about 1430 to 1494).

802 S. Christopher carrying the Infant Christ through the river.

21 c — on oak, round at the top; 0,41 h. by 0,24 w. — acquired in 1876 from the Ruhl Collection in Cologne to which it had passed in 1850 on the sale by auction of the collection of King William II of Holland.

803 Adam and Eve under the Tree of Knowledge.

P 1 — on oak; 1,25 h. by 0,985 w. — first catalogued in 1835.

MASSYS. STUDIO OF QUINTEN MASSYS (1466 to 1530).

804 Bargaining over a fowl. Perhaps by his son Jan Massys.

21 c — on oak; 0,85 h. by 1,15 w. — acquired in 1749 from the Imperial Gallery at Prague.

GOSSAERT. COPY FROM JAN GOSSAERT, called MABUSE (about 1470 to 1533).

805 A Mother with her Child. Half-length. The same composition is found in several collections.

P 3 — on oak; 0,435 h. by 0,33 w. — acquired in 1874 from Captain von Schleinitz.

See Appendix. 805 A

BLES, HERRI MET DE, in Italy called CIVETTA from his sign, a screech owl. Born at Bouvignes or Dinant about 1480; died towards the middle of the XVI. Century in Italy as is supposed. Developed his style under the influence of Patinir.

Apes plundering the wares of a pedlar who is lying asleep under a tree. Signed with the owl. 806

P 7 — on oak; 0,595 h. by 0,855 w. — inventory of 1722.

FLEMISH MASTER OF THE END OF THE XV. CENTURY, called THE MASTER OF THE DRESDEN TRIPTYCHON.

Altar-piece in three divisions. A Triptych. In the centre: The Adoration of the Kings. Left wing: The Adoration of the children. Right wing: The Presentation in the Temple. 806 A

P 2 — on oak; 1,035 h., the middle picture 0,71 w., side pictures each 0,315 w. — assigned to the Gallery in 1857 by King John on the demise of Princess Louise of Saxony.

FLEMISH SCHOOL about 1491.

Portrait of Albert the Courageous, Duke of Saxony. Bust-length. Probably painted in 1491 in Mechlin where Albert received the insignia of the Golden Fleece. 806 B

O 2 — on oak; 0,28 h. by 0,195 w. — first catalogued in 1835 (in 1741 it was still in the Kunstkammer).

FLEMISH (?) SCHOOL about 1500.

Two Wings of an Altar-piece. Probably by the so-called "Master of Frankfort". 807—808

The Wing of an Altar-piece with the Donor and S. Andrew. Left wing of a lost centre picture to which No. 808 belonged as a right wing. 807

O 3 — on canvas (formerly on wood); 0,75 h. by 0,245 w. — passed in 1698 to the Kunstkammer and thence to the Gallery, but not until after 1741.

The Wing of an Altar-piece with S. Elizabeth. 808

O 3 — on canvas (formerly on wood); 0,76 h. by 0,245 w. — passed in 1698 to the Kunstkammer and thence to the Gallery, but not until after 1741.

MASTER OF THE DEATH OF THE VIRGIN MARY. Probably JOOS VAN CLEVE THE ELDER, born at Cleves or Antwerp about 1485; died at Antwerp 1525.

The lesser Adoration of the Magi. 809

21 C — on oak; 1,10 h. by 0,705 w. — first catalogued in 1812.

The greater Adoration of the Magi. 809 A

L 1 — on oak; 2,51 h. by 1,85 w. — in the Guarienti inventory described as a Dürer (according to tradition presented to King Augustus III by Fieldmarshall Graf Schulenburg, who is said to have saved the picture from destruction by fire at the siege of Genoa, when it is supposed to have been in the church of S. Luca d'Erba).

809B Portrait of a beardless Man. Half-length.
21b — on oak; 0,425 h. by 0,305 w. — inventory of 1722.

ORLEY, BERNAERT VAN. Born at Brussels about 1495; died there Jan. 6th 1542. Formed his style in Italy under Raphael's influence.

810 Mary and Joseph kneeling before the Child. Probably not by Orley but by a relative of the "Master of the death of the Virgin Mary".
21a — on oak; 0,87 h. by 0,855 w. — acquired in 1875 from Baroness Dimsdale in London.

811 Portrait of a Man in a black cap. Bust-length. The date 1527 (1522?) is on the scrip.
21c — on oak; 0,375 h. by 0,29 w. — inventory of 1722.

MARINUS VAN REYMERSWAELE (also called van Zeeuw). Born in Zeeland in Holland. Flourished between 1521 and 1566. Style of Quinten Massys.

812 The Money-changer and his Wife. Half-length. Signed: *Marinus me fecit anno 1541.*
21a — on oak; 0,935 h. by 1,115 w. — inventory of 1754.

POURBUS. STYLE OF PIETER POURBUS (about 1510 to 1584).

813 Portrait of a Man with a brown beard. Signed: *Aetatis Sve 40 Anno 1548.* Half-length.
21a — on oak; 0,795 h. by 0,57 w. — first catalogued in 1843.

814 Portrait of a Man with a light brown beard. Bust-length. Signed: *Aº Aeta 40 1552.*
21a — on oak; 0,58 h. by 0,505 w. — first catalogued in 1765.

FLORIS. FRANS DE VRIENDT, called FLORIS. Born at Antwerp 1518 or 1519; died there Oct. 1st 1570.

815 The Adoration of the Shepherds. Signed: *FFF ET IV.*
Q1 — on oak; 1,26 h. by 1,25 w. — Guarienti inventory.

816 The Emperor Vitellius. Bust-length. Monogram: *FFF.*
M3 — on oak; 0,45 h. by 0,35 w. — acquired in 1741 from the Wallenstein Collection at Dux.

817 A Girl laughing. Bust-length. Monogram: *FFF.*
M3 — on oak; 0,45 h. by 0,345 w. — acquired in 1741 from the Wallenstein Collection at Dux.

818 See Appendix.

BRUEGHEL THE ELDER, PIETER, called Bauern-Brueghel. Born at Breughel about 1525, died at Brussels 1569.

Peasants Brawling. Probably only a copy by the hand of P. Brueghel the Younger or Jan Brueghel the Elder. 819
P 6 — on oak, 0,71 h. by 1,00 w. — Guarienti inventory.

The Preaching of S. John the Baptist. Doubtless only a copy by the hand of P. Brueghel the Younger. 819 A
Q 3 — on canvas, 1,105 h. by 1,645 w. — acquired in 1738 through Rossi from Venice.

BRUEGHEL. STYLE OF BRUEGHEL THE ELDER.

Winter Landscape. 820
20 a — on oak, circular, 0,18 in diameter — probably inventoried in 1754.

Maerten de Vos, see Appendix. 821

BOL, HANS. Born at Mechlin (Malines) Dec. 16th 1534, buried at Amsterdam Nov. 30th 1593.

Nine Landscapes in water colours in one frame. As early as 1587 mention is made in the Kunstkammer inventory of "16 beautifully painted little panels" which had been acquired by the Elector Augustus, while in the inventory of 1640 as many as 25, and in that of 1741 even 26, are mentioned. 822—830

Fishermen jousting on the Weiher at the Hague. Signed: *H Bol 1586.* 822
21 c — on parchment stretched on oak, 0,125 h. by 0,58 w. — in the Kunstkammer inventory of 1587.

Village Feast in front of the church and castle. 823
21 c — on parchment stretched on oak, 0,14 h. by 0,21 w. — in the Kunstkammer inventory of 1587.

A Town on an arm of the sea. 824
21 c — on parchment stretched on oak, 0,14 h. by 0,255 w. — first mentioned for certain in the Kunstkammer inventory of 1640.

The Castle Grounds in spring time. 825
21 c — on parchment stretched on oak, 0,13 h. by 0,20 w. — probably first mentioned in the Kunstkammer inventory of 1640.

Abraham and the three Angels. 826
21 c — on parchment stretched on oak, 0,14 h. by 0,21 w. — first mentioned in the Kunstkammer inventory of 1640.

Abigail before David. Signed: *Hans Bol 1587.* 827
21 c — on parchment stretched on oak, 0,14 h. by 0,215 w. — first mentioned in the Kunstkammer inventory of 1640.

The Vision of Jacob's Ladder. 828
21 c — on parchment stretched on oak, 0,14 h. by 0,215 w. — in the Kunstkammer inventory of 1587.

829 Meleager giving Atalanta the head of the boar. Signed: *HBol 1580.*
21 c — on parchment stretched on oak; 0,14 h. by 0,215 w. — in the Kunstkammer inventory of 1587.

830 Moses with the daughters of Jethro at the well.
21 c — on parchment stretched on oak; 0,14 h. by 0,215 w. — in the Kunstkammer inventory of 1587.

BEUKELAER, JOACHIM. Born at Antwerp about 1535; was a member of S. Luke's Guild in 1560 and died towards the end of 1574. Pupil of Pieter Aertsen.

831 The Four Evangelists. Monogram: *JB* and *1567*
P 11 — on oak; 1,375 h. by 1,29 w. — inventory of 1722 ⟨from the old Kunstkammer⟩.

VALCKENBORCH, MAERTEN VAN. Born at Mechlin ⟨Malines⟩ 1542; died after 1604. Younger brother of Lucas van Valckenborch.

832 The Tower of Babel. Signed: *Martin van Valckenborch fecit et inventor MVV 1595.*
P 4 — on oak; 0,755 h. by 1,055 w. — acquired in 1699 through Samuel Bottschild passed in 1700 to the Kunstkammer and after 1741 to this Gallery.

POURBUS THE ELDER, FRANS. Born at Bruges 1545; died at Antwerp Sept. 19th 1581. Pupil of his father Pieter and of Frans Floris.

833 Portrait of a Lady with a little dog in her arms. Signed: *1568 FP.* Three-quarter length.
21 a — on oak; 0,79 h. by 0,545 w. — acquired in 1742 through Riedel from Prague.

POURBUS. STYLE OF FRANS POURBUS THE ELDER.

834 Portrait of a Lady in a white cap. Three-quarter length.
21 b — on oak; 0,69 h. by 0,545 w. — taken from the Kunstkammer in 1707.

POURBUS. STYLE OF POURBUS.

835 Portrait of a Warrior in armour. Half-length.
P 11 — on canvas; 0,95 h. 0,735 w. — acquired from Madrid in 1855 through the Saxon Minister at the Spanish Court, von Koenneritz.

836 Portrait of a Man with red hair. Bust-length.
P 5 — on oak; 0,415 h. by 0,34 w. — acquired from the Steinla Collection in 1857.

837 Portrait of a Woman in a white cap. Bust-length.
P 5 — on oak; 0,465 h. by 0,345 w. — acquired from the Steinla Collection in 1857.

FLEMISH SCHOOL OF THE XVI. CENTURY.

838 Portrait of a Man in a fur cloak. Bust-length.
P 4 — on oak 0,41 h. by 0,3 w. — inventory of 1722.

*781* *Antoine Watteau*

799

*Jan van Eyck*

Portrait of a learned Man. Half-length. 838 A

O 3 — on canvas; 0,74 h. by 0,58 — first appears in the catalogue of 1882.

See Appendix. 838 B

Portrait of Philip the Handsome of Burgundy. Half-length. Companion picture to No. 838 D. 838 C

Store-rooms — on oak; 0,315 h. by 0,20 w. — acquired in 1856 from the Ungern-Sternberg Collection.

Portrait of Joan the Mad, Consort of Philip the Handsome. Half-length. 838 D

Store-rooms — on oak; 0,32 h. by 0,20 w. — acquired in the same manner as the preceding.

## DUTCH SCHOOL

ISENBRANT, ADRIAEN. Master of the Painter's Guild at Bruges in 1510, died there July 1551. Painted in the style of Gerrad David.

S. Mary Magdalene. Half-length. The picture belongs to the group of paintings which Waagen traces back to Jan Mostaert. 839

21 b — on oak; 0,345 h. by 0,245 w. — first appears in the catalogue of 1843.

DUTCH SCHOOL anterior to 1500.

The Holy Family in a room, with Joachim and Anna. 840

21 a — on oak; 0,655 h. by 0,48 w. — Guarienti inventory.

An Altar-piece with side pictures. Centre picture: The taking of Christ. Left wing: inside, Angel with the instruments of the Passion; outside, S. Catherine. Right wing: inside, Angel with the instruments of the Passion; outside, S. Barbara. The outside of the wings painted in the XVI. Century, evidently in Wittenberg. 841

P 2 — on oak; 1,73 h., the middle picture 1,11 w., the wings 0,48 w. — acquired through Bottschild for the Kunstkammer in 1687 from the "Schloßkirche" at Wittenberg, where it can be proved to have been since 1604; passed to the Gallery in 1733. The wings, which had been sold in the XVIII. Century, were restored to the Gallery by exchange in 1876 from the "Gothic House" at Wörlitz.

DUTCH MASTER about 1500.

Portrait of a Man with three arrows. Bust-length. Monogram: *KL*. 842

Q 1 — on oak; 0,36 h. by 0,305 w. — passed to the Kunstkammer in 1676 and to the Gallery after 1741.

ENGELBRECHTSEN, CORNELIS. Supposed to have been born in 1468 at Leyden, died there 1533. One of his pupils was Lucas van Leyden.

The Temptation of S. Antony. 843

21 a — on oak; circular; 0,245 in diameter — first appears in catalogue of 1817.

SCOREL, JAN VAN. Born at Schoorl near Alkmaar Aug. 1st 1495; died at Utrecht Dec. 6th 1562.

844 David and Goliath. Painted about 1538.
Q3 — on oak; 1,085 h. by 1,555 w. — inventory of 1722.

AERTSEN. STYLE OF PIETER AERTSEN (1507 or 1508 to 1575).

845 The Saviour bearing His Cross. Perhaps by Gillis Mostaert.
P1 — on oak; 0,86 h. by 1,595 w. — inventory of 1754.

DUTCH MASTER of the year 1548.

846 Portrait of a Lady in a white cap. Half-length. Signed: *Aetatis 41* and *Ao 1548.*
N1 — on oak; 0,80 h. by 0,60 w. — acquired in 1741 from the Wallenstein Collection at Dux.

MOR (MORO), ANTONIS. Born at Utrecht, apparently in 1512; died at Antwerp between 1576 and 1578. Pupil of Jan van Scorel.

847 Portrait of a Canon of Utrecht. Bust-length. Early work of the artist while under the influence of his master Scorel.
21b — on oak; 0,345 h. by 0,29 w. — inventory of 1754.

847A A Man in a white silk jerkin and black coat. Half-length. Dated: *1557.*
J1 — on canvas (afterwards attached to oak); 1,10 h. by 0,78 w. — inventory of 1754.

848 Portrait of a fair bearded Man in a fur coat and black cap. Half-length. In the artist's later style.
21b — on oak; 0,73 h. by 0,545 w. — Guarienti inventory.

DUTCH MASTER of the year 1563.

849 Portrait of two children. Dated: *Ano . 1563.* In the style of Antonis Mor.
P1 — on oak; 1,20 h. by 0,88 w. — acquired in 1727 through Leplat.

CORNELIS CORNELISZ. VAN HAARLEM. Born at Haarlem 1562; died there Nov. 11th 1638. Pupil of Pieter Pietersz. in Amsterdam and of Gillis Coignet in Antwerp.

850 A Woman between two men at a table. Half-length. Signed: *Ao . 1594 C . C . H.*
Q2 — on canvas; 0,705 h. by 0,865 w. — acquired in 1741 from the Wallenstein Collection at Dux.

851 Venus, Bacchus and Ceres. Signed: *CH . 1614.*
L2 — on canvas; 1,54 h. by 1,84 w. — acquired in 1723 from the Countess Wrzowecz at Prague.

CORNELIS. STYLE OF CORNELIS CORNELISZ. VAN HAARLEM.

Adam and Eve under the Tree of Knowledge. 852

17 a — on copper, 0,14 h. by 0,10 w. — passed in 1700 to the Kunstkammer, where it still was in 1741.

See Appendix. 853

UTENWAEL. ⟨UITENWAEL⟩, JOACHIM ANTONISZ. Born at Utrecht 1566, died there Aug. 13th 1638.

Apollo with the Muses, Minerva and Pegasus, on Mount Parnassus. Signed: *Joachim Vtenwael 1594.* 854

21 c — on copper, 0,155 h. by 0,205 w. — first mentioned in catalogue of 1835.

# IX
# FLEMISH SCHOOLS OF THE XVII. CENTURY

# THE MASTERS OF THE TRANSITION PERIOD

FRANCKEN ‹FRANCK› I, HIERONYMUS. Born at Heerenthals 1540; was "Peintre du roi" when he died in Paris May 1st 1610. Pupil of Frans Floris in Antwerp.

855 The Beheading of S. John the Baptist. Signed: *HF: Aº 1609.*
P 3 — on copper; 0,385 h. by 0,335 w. — first found in catalogue of 1835.

FRANCKEN ‹FRANCK› I, FRANS. Born at Heerenthals in the autumn of 1542; died at Antwerp Oct. 3rd 1616. Brother of Hieronymus Francken and pupil of Frans Floris in Antwerp.

856 Christ on the way to Golgotha. Signed: *Dō F Franck inventor et fecit Aº 1597.*
P 3 — on oak; 0,605 h. by 0,89 w. — first found in catalogue of 1843.

CONINXLOO, GILLIS VAN. Born at Antwerp Jan. 24th 1544; buried at Amsterdam Jan. 4th 1607. Pupil of Gillis Mostaert.

857 Landscape with the Judgment of Midas. The figures by another hand. Signed with the monogram of Coninxloo and *1588.*
P 9 — on oak; 1,20 h. by 2,04 w. — inventory of 1722 ‹taken from the Kunstkammer, where it can be proved to have been as early as 1707›.

BRILL ‹BRIL›, PAULVS. Born at Antwerp 1554; died at Rome Oct. 7th 1626. Pupil of Damiaen Ortelmans at Antwerp.

858 Landscape with Roman ruins. Signed: *P bril 1600.* Companion picture to No. 859.
21 b — on copper; 0,215 h. by 0,295 w. — acquired in 1742 through de Brais from Paris.

859 An Italian Valley.
21 b — on copper; 0,225 h. by 0,305 w. — acquired as the preceding.

860 Mountainous Landscape with a wooden bridge over the river. Signed: *P Bril. 1608* and with a pair of spectacles on the sign-board of the inn.
P 8 — on linden; 0,635 h. by 1,065 w. — passed to the Gallery in 1856 ‹probably the picture which was in the Kunstkammer in 1741›.

861 Wooded Landscape with Tobias and the Angel. Signed: *Pavolo Brilli 1624.*
Q 3 — on canvas; 0,765 h. by 1,015 w. — acquired in 1742 through de Brais from the Dubreuil Collection in Paris.

BRILL ‹?›. SCHOOL OF THE BRILL BROTHERS.

862 Wooded Landscape with Diana and Actaeon. More likely to be by a South German artist in the style of Johann König.
Q 2 — on copper; 0,27 h. by 0,34 w. — taken from the store-rooms in 1861.

See Appendix. 863

BRILL. SCHOOL OF PAULVS BRILL.

Wooded Landscape, with the Repose during the Flight. 864

Q 3 — on copper, 0,235 h. by 0,31 w. — acquired for the Kunstkammer from the collection of the Court architect Johann Maria Nosseni on his death in 1622.

A Castle amid wooded mountains. 865

Q 3 — on copper, 0,20 h. by 0,28 w. — taken from the store-rooms in 1856.

Roman Landscape with ruins. Signed indistinctly: . . . *1626* (?). 866

Q 3 — on canvas, 0,74 h. by 0,98 w. — first appears in catalogue of 1848.

Wooded Landscape with a river. 867

Store-rooms — on canvas, 0,605 h. by 0,765 w. — inventory of 1754.

MOMPER, JOOS (JODOCUS) DE. Born at Antwerp 1564, died there early in 1635. Pupil of his father Bartholomeus. The figures in his landscapes are often by Jan Brueghel the Elder.

Mountainous Landscape with a waterfall and a bridge. Signed: *I. D. M.* (?) 868

20 a — on oak, 0,495 h. by 0,93 w. — acquired in 1742 through Riedel from Prague.

Mountainous Landscape with a watermill. Companion picture to No. 870. 869

20 c — on oak, 0,53 h. by 0,715 w. — inventory of 1754.

Mountainous Landscape with broken pine-trunks in the stream. 870

20 c — on oak, 0,53 h. by 0,715 w. — inventory of 1754.

Landscape with a road with figures, at the foot of a slope. 871

Q 2 — on oak, 0,445 h. by 0,64 w. — inventory of 1754.

Mountainous Landscape with four horsemen and two beggars. Companion picture to No. 873. 872

P 1 — on oak, 0,385 h. by 0,555 w. — acquired at the Leipsic Fair in 1722.

Landscape. Valley with a rainbow. 873

Q 3 — on oak, 0,385 h. by 0,555 w. — acquired as the preceding.

A Town in a Valley. 874

P 8 — on oak, 0,83 h. by 1,25 w. — acquired in 1875 from M. La Vière.

Winter Landscape. 875

19 c — on oak, 0,485 h. by 0,66 w. — inventory of 1754 (supposed to have been acquired in 1708 from Lemmers of Antwerp).

BRUEGHEL THE ELDER, JAN. Called "Velvet Brueghel" (de Velours). Born at Brussels 1568; died at Antwerp Jan. 12th 1625. Son of Peter Brueghel the Elder and brother of Peter Brueghel the Younger.

877 Juno in the Nether World. Signed: *Brueghel 1592* (or 1598).
20 c — on copper; 0,255 h. by 0,355 w. — inventory of 1722.

878 The Temptation of S. Anthony. Signed: *Brueghel 1604.*
20 c — on copper; 0,255 h. by 0,35 w. — Guarienti inventory.

879 A Hill and River Landscape with fishers. Signed: *Brveghel 1604.*
21 b — on oak; 0,355 h. by 0,645 w. — acquired in 1710 through Raschke from Jak. de Wit at Antwerp.

880 A Round Tower by the sea shore. Signed: *Brueghel 1605.*
Stolen in 1905 — on copper; 0,085 h. by 0,12 — supposed to have been in the inventory of 1722.

881 Landscape, with a man shooting bitterns. Signed: *Brveghel 1605.*
20 b — on oak; 0,42 h. by 0,715 w. — acquired in 1708 from Lemmers at Antwerp.

882 Country road under high trees, with figures upon it. Signed: *Brveghel 1605.*
19 a — on copper; 0,20 h. by 0,29 w. — acquired in 1708 from Lemmers at Antwerp.

883 Landscape on the coast, with the calling of SS. Peter and Andrew. Signed: *Brveghel 1608.*
P 6 — on copper; 0,50 h. by 0,66 w. — inventory of 1722 (taken from the Kunstkammer).

884 Wooded river Landscape with wood-cutters. Signed: *Brveghel 1608.*
P 5 — on oak; 0,47 h. by 0,455 w. — acquired in 1708 from Lemmers at Antwerp.

885 River Landscape with the skeleton of a horse. Signed: *Brveghel 1608.*
19 a — on copper; 0,175 h. by 0,23 w. — inventory of 1722.

886 Flat Country with Windmills. Signed: *Brveghel 1611.*
21 b — on oak; 0,265 h. by 0,375 w. — acquired in 1708 from Lemmers at Antwerp.

887 Village Street overlooked by a church tower. Signed: *Brveghel 1611.*
21 b — on copper; 0,24 h. by 0,355 w. — acquired in 1710 from Jak. de Wit at Antwerp.

888 Dutch Canal with a village and church. Signed: *Brveghel 1612.*
P 11 — on oak; 0,37 h. by 0,615 w. — acquired in 1710 from Jak. de Wit at Antwerp.

889 A Windmill in a village on the river.
21 b — on copper; 0,25 h. by 0,35 w. — inventory of 1722.

890 Road with figures on a wooded height.
20 b — on oak; 0,42 h. by 0,66 w. — Guarienti inventory.

Road through a wood with a wood-cutter. 891
21a — on copper, 0,20 h. by 0,25 w. — inventory of 1722.

A Windmill on a slight eminence. 892
20c — on oak, 0,305 h. by 0,22 w. — inventory of 1722.

Houses washed by the water, trees in the foreground. Companion picture to No. 894. 893
17a — on copper, 0,135 h. by 0,19 w. — inventory of 1722 (acquired from Italy through the Electoral Prince).

A Chapel under the trees. 894
17a — on copper, 0,135 h. by 0,19 w. — inventory of 1722 (acquired in the same way as the picture No. 893).

A Ford at a stream. 895
21b — on oak, 0,36 h. by 0,565 w. — acquired in 1723 from the Wrzowecz Collection at Prague.

A Landing-place in a village with a church. 896
19b — on oak, 0,47 h. by 0,86 w. — Guarienti inventory.

The Battle between the Israelites and the Amalekites. 897
P5 — on oak, 0,405 h. by 0,615 w. — first appears in the catalogue of 1817, but doubtless identical with the picture called "Moses and Aaron" in the "Spezification" of 1707.

Copys, see Appendix. 900—905

BRUEGHEL THE YOUNGER, JAN. Baptised at Antwerp Sept. 13th 1601, died there Sept. 1st 1678. Son and pupil of Jan Brueghel the Elder, whose style he followed.

In front of the Village Inn. Signed: *Brveghel 1641.* 906
20a — on oak, circular, 0,185 in diameter — inventory of 1722.

Hilly Landscape with Woods. Signed: *Brveghel 1642.* On the back of the copper plate a view of a town is engraved. 907
21b — on copper, 0,245 h. by 0,34 w. — inventory of 1722.

A Tower near the Sea. Signed: *Brveghel 1642.* 908
P6 — on oak, 0,44 h. by 0,765 w. — inventory of 1722.

A Sea-port. 909
P1 — on oak, 0,37 h. by 0,53 w. — inventory of 1722.

BRUEGHEL. PUPILS AND STYLE OF JAN BRUEGHEL THE ELDER.

Houses by the Waterside. 909A
19a — on copper, 0,175 by 0,25 w. — inventory of 1722.

Group of Trees in front of a village. 909B
P1 — on oak, circular, 0,23 in diameter — inventory of 1722.

910 A Village on the banks of a canal.
Q 3 — on copper; 0,32 h. by 0,40 w. — taken from the store-rooms in 1861.

911—913 See Appendix.

914 Ruins of a Temple by the sea-side. On the back of the copper plate is the name of the copper engraver Peeter Stas.
P 1 — on copper; 0,165 h. by 0,215 w. — inventory of 1722.

915 The Holy Family, surrounded by a wreath of flowers. The figures perhaps by Frans Francken II, the flowers doubtless by Jan van Kessel.
P 11 — on copper; 0,515 h. by 0,38 w. — inventory of 1722.

SCHOUBROECK, PEETER. Son of the Flemish Protestant Minister Niklas Schoubroeck, who from 1586 worked in Frankental. Pupil of Gillis van Coninxloo in Frankental, where he died before 1608. Pictures dated between 1597 and 1605.

916 The Battle of the Amazons. Signed: *Pe . Sch . . Frankental . 1603 . F.*
Q 1 — on copper; 0,77 h. by 1,485 w. — acquired in 1743 from the Carignan Collection in Paris.

SCHOUBROECK. STYLE OF PEETER SCHOUBROECK.

917 See Appendix.

918 Lot and his Daughters near Sodom and Gomorrha. Dated: *1602.*
19 a — on copper; 0,195 h. by 0,235 w. — inventory of 1722.

BALEN THE ELDER, HENDRIK VAN. Born at Antwerp 1575; died there July 17th 1632. Pupil of Adam van Noort.

919 The Nuptial Feast of Bacchus and Ariadne. Signed: *H . V . Balen.*
P 1 — on copper; 0,365 h. by 0,515 w. — inventory of 1722 ⟨taken from the Kunstkammer in 1707⟩.

920 The Nuptial Feast of Peleus and Thetis. Signed: *H . v̄ Bāel 1608.*
P 1 — on copper; 0,445 h. by 0,615 w. — inventory of 1722.

921 Olympian Banquet of the Gods.
P 1 — on copper; 0,42 h. by 0,61 w. — inventory of 1722 ⟨taken from the Kunstkammer in 1707⟩.

922 Nymphs and Children under fruit trees.
P 1 — on copper; 0,485 h. by 0,655 — Guarienti inventory.

924 Four Children representing the four elements.
20 a — on copper; 0,215 h. by 0,17 w. — acquired in 1741 from the Wallenstein Collection at Dux.

925 Diana and her Nymphs watched by Satyrs. The landscape and still-life by Jan Brueghel the Elder.
P 1 — on copper; 0,46 h. by 0,61 w. — inventory of 1722.

The Goddess of the Earth in a luxuriant landscape. The landscape from the School of Brueghel. 927
P 7 — on oak; 0,56 h. by 0,935 w. — first catalogued in 1817.

BALEN. ATTRIBUTED TO HENDRIK VAN BALEN THE ELDER.

See Appendix. 928

The Youthful Jesus, gazing at the Cross. 928 A
20 a — on copper; 0,215 h. by 0,265 w. — inventory of 1722.

The Goddess Flora. The landscape is probably by a painter in the style of Jan Brueghel the Elder (A. Govaerts?), the figures perhaps by H. the Clerck. 928 B
Store-rooms — on oak; 0,515 h. by 0,665 w. — Guarienti inventory.

SAVERY, ROELANT. Born at Courtrai 1576; died at Utrecht Feb. 25th 1639. Pupil of his elder brother Jacob.

A Boar Hunt. Signed: *R. Savery Fe. 1610.* 929
P 3 — on oak; 0,25 h. by 0,345 w. — Gotter inventory (before 1736).

A Castle in the woods. Signed: *R. Savery Fe. 1614.* 930
P 7 — on oak; 0,53 h. by 1,07 w. — inventory of 1722.

Ruins of a tower, near a sheet of water with wild fowl. Signed: *Roelaent Saverey Fe. 1618.* 931
P 11 — on oak; 0,195 h. by 0,42 w. — Guarienti inventory.

The Animals in front of Noah's Ark. Signed: *Roelandt Savery Fe. 1620.* 932
18 c — on oak; 0,82 h. by 1,37 w. — inventory of 1754 (on the back is a label with the inscription: "Geschoncken von Vorst Christian von Braunswyck" (presented by Prince Christian of Brunswick).

Mountain Stream between rocks and pine trees. Signed: *Roelandt Savery Fe 1620.* 933
19 b — on oak; 0,455 h. by 0,825 w. — inventory of 1754.

The Animal Kingdom after the Flood. Signed: *Roelant Savery Fe 1625.* 934
20 a — on oak; 0,53 h. by 0,98 w. — Gotter inventory (before 1736).

See Appendix. 935

WILLARTS, ADAM. Born at Antwerp 1577; died at Utrecht April 4th 1664.

Dutch Ships in a rocky inlet. Signed: *A. Willarts f. 1620.* 936
20 a — on oak; 0,62 h. by 1,04 w. — inventory of 1754.

VINCKEBOONS, DAVID. Baptised at Mechlin Aug. 13th 1576; died at Amsterdam 1629. Pupil of his father Philips.

937 Village Festival under the trees.
P 7 — on oak; 0,52 h. by 0,915 w. — first catalogued in 1817.

938 Distribution of Alms through the window of a monastery.
P 5 — on oak; 0,29 h. by 0,455 w. — inventory of 1722.

939 Wooded mountainous Landscape with the Return of Tobias.
Q 3 — on canvas; 1,075 h. by 1,76 w. — acquired through Leplat in 1731.

STALBEMT, ADRIAEN VAN. Born at Antwerp June 12th 1580; died there Sept. 21th 1662.

940 Feast of the Gods in the Woods. Signed: *AV. Stalbemt F Ao 1622.*
Q 2 — on oak; 0,51 h. by 0,805 w. — inventory of 1754.

941 The Judgment of Midas.
P 1 — on walnut; 0,37 h. by 0,57 w. — inventory of 1722.

JORDAENS ⟨JOERDANS⟩, HANS. Either Hans Jordaens I, Master of the Antwerp Guild 1581; died at Delft about 1613; or Hans Jordaens II, born at Antwerp 1581; died there 1653.

942 Men, Women and an Ape at a Meal. Signed: *H. Joerdaens.*
P 7 — on oak; 0,165 h. by 0,275 w. — acquired from the Steinla Collection in 1857.

FRANCKEN ⟨FRANCK⟩ II, FRANS. Born at Antwerp May 2nd 1581; died there May 6th 1642. Son and pupil of Frans Francken I. In contradistinction to his son, Frans Francken III ⟨1607—1666⟩, was subsequently called Frans Francken the Elder.

943 The Flight into Egypt. Signed: *F. Francken.*
P 8 — on copper; 0,485 h. by 0,445 w. — inventory of 1754.

944 The Unjust Judge with allegorical figures of "Power", "Envy", "Slander" etc. Signed: *F Franck. F. in.*
P 1 — on oak; 0,55 h. by 0,765 w. — inventory of 1722.

944 A The Queen of Heaven, surrounded by a wreath of flowers. The flowers probably by Jan van Kessel.
P 11 — on oak; 0,655 h. by 0,52 w. — Guarienti inventory.

944 B The Woman taken in adultery, before Christ. Indistinctly signed: *FF. . .*
P 10 — on copper; 0,355 h. by 0,285 w. — inventory of 1722.

945 The Creation of Eve. The animals and the landscape by one of the pupils of Jan Brueghel the Elder.
P 3 — on oak; 0,535 h. by 0,81 w. — acquired in 1741 from the Wallenstein Collection at Prague.

FRANCKEN THE YOUNGER (?), FRANS.

The Creation of animals. The animals below on the right in the style of Jan Brueghel the Elder; the rest, all round the picture, is painted at a later date by a weaker hand, to make it a companion picture to the preceding. 946

P 3 — on oak; 0,535 h. by 0,805 w. — acquired in 1741 from the Wallenstein Collection at Dux.

Vrancx, see Appendix. 949

FLEMISH SCHOOL OF THE XVII. CENTURY.

Christ and St. Peter on the water. 950

Q 1 — on copper; 0,28 h. by 0,245 w. — inventory of 1722.

Christ bearing his Cross. In the style of Francken. 951

P 1 — on copper; 0,165 h. by 0,135 w. — inventory of 1722.

The Temptation of S. Anthony. Copy from an old wood engraving, for which Hieronymus Bosch is supposed to have made the drawing. 952

P 3 — on oak; 0,275 h. by 0,37 w. — inventory of 1722.

Rocky Landscape. 953

P 11 — on oak; 0,335 h. by 0,465 w. — from the store-rooms in 1855.

Robbers in a forest. According to some authorities by Seb. Vrancx (Antwerp, 1573—1647). 954

P 6 — on oak; 0,415 h. by 0,62 w. — acquired from Prague through Riedel in 1742.

## ANTWERP SCHOOL

RUBENS, PETRUS PAULUS. Born at Siegen or Cologne June 28th 1577; died at Antwerp May 30th 1640. Pupil of Tobias Verhaegt, of Adam van Noort and of Otho van Veen in Antwerp. Was in Italy from 1600 until 1608. One of the most distinguished artists of the Antwerp School.

In his work Rubens used to avail himself to a very great extent of the assistance of his pupils, and the line between his own work and that done in his studio is therefore more difficult to draw than in the case of any other master. The first group of the following pictures contains those works which we consider entirely or principally by the master's own hand; in a second group we place those works which we must attribute to the studio of the master, and in which some assistance by the master's own hand is not impossible; in the third and fourth groups are the copies by other hands or the works of pupils.

St. Jerome. Signed: *P. P. R.* Painted about 1612. 955

H 3 — on canvas; 2,36 h. by 1,63 w. — acquired in 1746 from the Ducal Gallery at Modena.

956 The Champion of Virtue (Mars) crowned by the Goddess of Victory. Painted about 1614; perhaps for Vincenzo Gonzaga, Duke of Mantua.
H 1 — on canvas; 2,03 h. by 2,22 w. — G.-W. II, 44 — acquired in 1743.

957 Hercules Drunk, being led away by a nymph and a satyr. Also painted about 1614 and perhaps too for the Duke of Mantua.
H 1 — on canvas; 2,04 h. by 2,04 w. — acquired from Mantua through Rossi in 1743.

957 A Satyrs and Girls with a basket of fruit. A similar picture in the Schönborn Gallery, Vienna.
H 3 — on oak — 1,055 h. by 0,74 w. — acquired through Rossi in 1738.

958 An Old Woman with a chafing-dish. Three-quarter length. Painted from about 1615 to 1620. Sawn out of the Brussels picture No. 413, where it was replaced by an insertion by another hand, and worked up into a representation of Vulcan's Forge. A copy of the picture in its original form, representing Venus accompanied by nymphs taking refuge in a grotto ("sine Baccho et Cerere friget Venus"), is in the Hague Museum.
H 3 — on oak; 1,16 h. by 0,92 w. — G.-W. I, 49 — Guarienti inventory.

958 A See page 111.

960 Portrait of a Gentleman standing by a table. Three-quarter length. By some connoisseurs attributed to A. van Dyck (about 1619).
J 1 — on oak; 1,03 h. by 0,725 w. — inventory of 1754.

962 A Boar Hunt. About 1615 to 1620.
L 2 — on oak; 1,37 h. by 1,685 w. — acquired in 1749 from the Imperial Gallery at Prague, for which it had been purchased in 1648 by the Archduke Leopold Wilhelm at the sale by auction of the Duke of Buckingham's Collection at Antwerp. The Duke of Buckingham had purchased it from Rubens himself with others of his works.

962 A Diana returning from the chase. The animals and fruit by F. Snyders.
H 1 — on canvas; 1,365 h. by 1,82 w. — acquired from Antwerp through Raschke in 1710.

962 B The Judgment of Paris. A small studio replica after the picture in the National Gallery in London (painted about 1635).
20 b — on oak; 0,49 h. by 0,63 w. — acquired from the Brühl Collection (formerly in the Richelieu Gallery).

962 C Argus and Mercury. Artist's later period.
M 2 — on oak; 0,63 h. by 0,875 w. — acquired from Paris through de Brais in 1742.

963 Portrait of an Old Bishop. Bust-length. Signed: *PPR 1634 f* (genuineness doubtful).
H 4 — on oak; 0,595 h. by 0,525 w. — inventory of 1722.

964 A Portrait of a Woman with fair plaited hair. Bust-length. About 1620 to 1625.
H 4 — on oak; 0,64 h. by 0,495 w. — acquired about 1747.

"Quos Ego!" Neptune stilling the Waves ⟨Virgil Aen. I⟩. From the triumphal arch erected in 1635 under Rubens' direction for the reception of the Cardinal-Infante Ferdinand at the George Bridge at Antwerp. In the background is represented the passage of the Prince-Cardinal's fleet from Barcelona to Genoa. 964B

H 1 — on canvas, 3,26 h. by 3,845 w. — acquired through Graf Brühl in 1742, formerly in the de la Fage Collection, Paris ⟨1731⟩ and still earlier in the Richelieu Collection.

Bathsheba at the fountain receiving David's letter. The artist's later style. 965

H 4 — on oak, 1,75 h. by 1,26 w. — acquired from Paris through Le Leu in 1749.

St. Francis de Paula being appealed to for help by those stricken by the plague. Sketch by the artist's own hand ⟨about 1620⟩ with later additions. 967

M 2 — on oak, 0,645 h. by 0,73 w. — acquired in 1741 from the Wallenstein Collection at Dux.

## RUBENS. STUDIO OF PETRVS PAULVS RUBENS.

A Lion Hunt. 972

H 2 — on canvas, 2,40 h. by 3,17 w. — acquired in 1742 through de Brais from the Carignan Gallery in Paris.

Meleager giving to Atalanta the head of the slain boar. In the clouds is Eris, the goddess of Discord. About 1635. The original, which is almost wholly by Rubens himself, is in the Pinakothek in Munich. 973

J 1 — on canvas, 1,685 h. by 1,21 w. — inventory of 1754.

Satyr and a Tigress. About 1620. The original is in the possession of Count Constantin de Bousies in Brussels. 974

J 2 — on canvas, 2,23 h. by 1,48 w. — inventory of 1754 ⟨presumably from Brussels⟩.

Diana returning from the Chase. Full-length. Copy from the studio picture in the Darmstadt Museum. 980

T.-H. — on canvas, 2,20 h. by 2,365 w. — acquired in 1743 from Paris.

Landscape with wild beasts. 982

J 1 — on canvas, 2,005 h. by 3,695 w. — inventory of 1754.

View of the Escurial in Spain. 983

Q 1 — on canvas, 1,14 h. by 1,94 w. — acquired through Riedel from Prague in 1742.

Bacchus on a cask. The original is in St. Petersburg. 984

J 4 — on oak, 1,955 h. by 1,615 w. — inventory of 1722.

## RUBENS. COPIES AFTER PETRVS PAULVS RUBENS.

The Last Judgement. Presumably a copy after a sketch by Rubens for the great picture in the Pinakothek in Munich. 958A

M 3 — on oak, 1,215 h. by 0,96 w. — inventory of 1754.

986 See Appendix.

986 A Portrait of a fair young woman in a black veil. Half-length. Original in the possession of Baron Gustav Rothschild in Paris.
J 2 — on canvas on oak; 0,765 h. by 0,60 w. — acquired through Riedel from Vienna in 1743.

986 B The two sons of Rubens, Albert and Nicolas. The original is in the Liechtenstein Gallery in Vienna.
1 — on oak; 1,56 h. by 0,91 w. — G.-W. I, 50 — acquired through de Brais in 1742 from the Dubreuil Collection in Paris.

986 C The Garden of Love. Original in the possession of Baron Edmund Rothschild in Paris.
M 2 — on oak; 0,93 h. by 1,22 w. — acquired through de Brais in 1742 from the Carignan Collection in Paris.

987 See Appendix.

988 Portrait of the Archduke Albrecht. Bust-length. Original ⟨three-quarter length⟩ in the Museum at Madrid. Companion picture to No. 989.
50 b — on oak; 0,67 h. by 0,525 w. — acquired in 1723 from the Wrzowecz Collection at Prague.

989 Portrait of the Infanta Isabella. Bust-length. Original ⟨three-quarter length⟩ in the Museum at Madrid.
50 b — on oak; 0,655 h. by 0,525 w. — see note on No. 988.

990 The Triumph of Truth. After the design in the Museum at Madrid. The original composition was designed by Rubens for the Carmelite Monastery at Loeches in Spain.
P 10 — on canvas; 0,58 h. by 0,80 w. — taken from the store-rooms in 1856.

991 Venus and Adonis. This picture was repeatedly copied in the artist's studio.
P 10 — on oak; 0,605 h. by 0,83 w. — Guarienti inventory ⟨from the Isolani Collection at Bologna⟩.

992 The Rape of Proserpine. The original was destroyed by fire at Blenheim.
P 10 — on oak; 0,50 h. by 0,645 w. — inventory of 1722.

993 The Daughters of Cecrops opening the basket containing the little Erichthonius. Copy from a sketch by the artist in the Stockholm Museum. The picture is in Belvoir Castle in England.
Q 3 — on oak; 0,41 h. by 0,535 w. — bequeathed by the Art-dealer Schmidt in 1860.

994 The Adoration of the Shepherds. The original is only known to us through engravings.
Q 3 — on oak; 0,41 h. by 0,565 w. — acquired through von Kaiserling in 1741.

956 *Petrus Paulus Rubens*

1024 *Antonius van Dyck*

The Madonna being presented with fruit by angels. The original is only known through engravings. 995
P 10 — on copper, 0,655 h. by 0,495 w. — inventory of 1722.

The Adoration of the Kings. The original is in the Antwerp Museum. 996
P 10 — on oak, 0,85 h. by 0,63 w. — acquired through Leplat in 1727.

St. Cecilia. Three-quarter length. The original (without the background) is only known through engravings. 997
Store-rooms — on oak, 1,23 h. by 0,945 w. — inventory of 1722.

St. Rochus. The original is in the Church of St. Rochus at Aalst. 998
P 7 — on walnut, 0,56 h. by 0,355 w. — formerly in the possession of Princess Louise of Saxony, and after her death placed in this Gallery by King John in 1857.

The Marriage of the Virgin. The original is known through engravings. Companion picture to No. 998 B. 998 A
P 6 — on copper, 0,53 h. by 0,405 w. — acquired through Rossi in 1741.

The Coronation of St. Catherine. The original is at Belvoir Castle in England. 998 B
P 6 — on copper, 0,53 h. by 0,40 w. — acquired through Rossi in 1741.

An Old Man (Joseph). Painted after the engraving which Bolswert made of Rubens' "vierge au perroquet" (now in the Antwerp Museum). Formerly described as "uncertain Dutch School". Bust-length. 1860
L 2 — on canvas, 0,625 h. by 0,515 w. — inventory of 1722.

## RUBENS. PUPILS AND STYLE OF P. P. RUBENS.

Diana and Actæon. Perhaps by Abraham van Diepenbeeck. 999
20 b — on oak, 0,535 h. by 0,755 w. — inventory of 1722.

Diana with her Nymphs, hunting. 1000
H 4 — on canvas, 1,84 h. by 2,03 w. — acquired in 1881 from Graf Fersen in Dresden as a Velazquez.

Christ on the Sea. 1001
P 11 — on oak, 1,00 h. by 1,41 w. — acquired through Le Leu in Paris in 1749.

Hero and Leander. The picture has been pronounced to be a very early work of Rubens. 1002
M 2 — on canvas, 1,28 h. by 2,17 w. — passed to the Kunstkammer in 1659, and to the Gallery in 1728.

The Nuptials of Neptune and Amphitrite. 1003
Q 1 — on oak, 0,885 h. by 1,35 w. — Guarienti inventory (supposed to have been acquired from the Wallenstein Gallery at Dux).

Portrait of a Lady in a high lace collar. Bust-length. 1004
M 3 — on canvas attached on poplar, 0,735 h. by 0,525 w. — acquired in 1723 from the Wrzowecz Collection at Prague.

1005 Portrait of a Lady with fair hair and with roses in her lap. Half-length.
M 2 — on canvas; 0,77 h. by 0,57 w. — acquired from the Wallenstein Collection at Dux in 1741.

1006 Portrait of an Old Woman with a white handkerchief on her head. Bust-length.
M 3 — on oak; 0,47 h. by 0,41 w. — inventory of 1754.

1007 Head of an Old Woman in a white cap.
51 c — on oak; 0,335 h. by 0,265 w. — acquired through von Kaiserling in 1741.

JORDAENS, JACOB. Born at Antwerp May 19th 1593; died there Oct. 19th 1678. A pupil of Adam van Noort, afterwards came under the influence of Rubens.

1009 Ariadne with Bacchus and his train.
H 2 — on canvas; 2,40 h. by 3,155 w. — acquired through Raschke from Antwerp in 1710.

1010 Diogenes with a Lantern looking for a man in the market-place.
J 3 — on canvas; 2,33 h. by 3,495 w. — acquired through de Brais from Paris in 1742.

1011 The Prodigal Son feeding the swine.
J 3 — on canvas; 2,36 h. by 3,69 w. — Guarienti inventory (acquired doubtless from the Hague in 1742).

1012 The Presentation in the Temple.
J 3 — on canvas; 3,955 h. by 3,05 w. — inventory of 1754.

1013 The Holy Women at the Sepulchre.
J 2 — on canvas; 2,15 h. by 1,465 w. — Guarienti inventory.

1014 "As the old birds sang; so the young ones pipe."
J 2 — on canvas; 1,685 h. by 2,05 w. — inventory of 1722.

JORDAENS. STYLE OF JACOB JORDAENS.

1015 A Sacrifice to Venus. A replica is in the Brunswick Museum.
Q 1 — on oak; 0,75 h. by 1,425 w. — inventory of 1854.

DIEPENBEECK, ABRAHAM VAN. Baptised at Herzogenbusch May 9th 1596; died at Antwerp between April 17th and Sept. 16th 1675. Pupil of Peter Paul Rubens.

1016 Neptune and Amphitrite.
20 b — on oak; 0,51 h. by 0,74 w. — inventory of 1722.

1016A DIEPENBEECK? The Flight of Cloelia.
J 1 — on canvas; 1,80 h. by 2,67 w. — in the inventory of 1722 described as "acquired through Her Majesty the Queen".

SUTTERMANS. STYLE OF JUSTUS SUTTERMANS ⟨SUSTERMANS⟩ ⟨1597—1681⟩.

Portrait of a young Man. Bust-length. 1016B

50 c — on oak, 0,465 h. by 0,345 w. — acquired from the Wallenstein Collection in 1741.

DYCK, ANTONIUS VAN. Born at Antwerp March 22th 1599, died in London Dec. 9th 1641. At first pupil of Hendrik van Balen, afterwards assisted P. P. Rubens. Appointed painter to his Majesty by King Charles I of England.

Silenus Drunk. Three-quarter length. Monogram: *A VD.* An early work of the artist. 1017

H 3 — on canvas, 1,07 h. by 0,915 w. — inventory of 1722.

The Apostle Bartholomew. Half-length. Forms, with the four following, part of the series of pictures of the Twelve Apostles which the artist painted in his youth. 1018

20 a — on oak, 0,625 h. by 0,465 w. — inventory of 1722.

The Apostle Matthew. Half-length. 1019

M 2 — on oak, 0,63 h. by 0,465 w. — inventory of 1722.

The Apostle Simon. Half-length. 1020

H 4 — on oak, 0,63 h. by 0,475 w. — inventory of 1722.

The Apostle Peter. Half-length. 1021

M 2 — on oak, 0,63 h. by 0,465 w. — inventory of 1722.

The Apostle Paul. Half-length. 1021 A

H 4 — on oak, 0,63 h. by 0,465 w. — inventory of 1722.

Portrait of an Old Gentleman. Bust-length. Signed: *Aetatis suae 60* and *Anno 1618.* In the artist's early style when under the influence of Rubens. Companion picture to No. 1023. 1022

J 1 — on oak, 0,66 h. by 0,52 w. — inventory of 1722.

Portrait of an Old Lady. Bust-length. Signed: *Aetatis suae 60* and *Anno 1618.* 1023

J 1 — on oak, 0,655 h. by 0,505 w. — this and the preceding picture are described as Van Dycks in the inventory of 1722.

Portrait of a young Man. Bust-length. An early picture of van Dyck. 1023 A

H 3 — on oak, 0,645 h. by 0,495 w. — acquired from Dr. Hille in Dresden in 1851 ⟨formerly supposed to have been in the possession of King Anton of Saxony⟩.

Portrait of a Lady ⟨Marie Clarisse, wife of Jean Woverius⟩ and her child. Three-quarter length. An early picture of Van Dyck. 1023 B

J 1 — on oak, 1,05 h. by 0,76 w. — described as a Van Dyck in the Guarienti inventory.

1023C Portrait of a Gentleman, drawing on his gloves. Three-quarter length. An early picture of Van Dyck. Companion picture to No. 1023D.
H1 — on oak; 1,07 h. by 0,74 w. — described as a Van Dyck in the Guarienti inventory.

1023D Portrait of a Lady. Three-quarter length.
H1 — on oak; 1,03 h. by 0,735 w. — described in the Guarienti inventory as a van Dyck (acquired through Le Leu in Paris in 1742).

1024 St. Jerome. A fine example of the early period of the master while under the influence of Rubens.
H3 — on canvas; 1,95 h. by 2,155 w. — G.-W. II, 49 — Guarienti inventory.

1025 The Child Jesus treading on the Serpent.
20c — on canvas of on oak; 0,725 h. by 0,495 w. — first appears in catalogue of 1835.

1026 Portrait of a Commander in armour, with a red scarf. Three-quarter length.
J1 — on canvas; 0,90 h. by 0,70 w. — G.-W. III, 16 — acquired in 1741 from the Wallenstein Collection in Dux.

1027 Portrait of a Gentleman dressed in black, near a pillar. Companion picture to No. 1028. Three-quarter length. Painted about 1630 during the artist's second Antwerp period.
J1 — on canvas; 1,275 h. by 0,92 w. — acquired through Heinecken from Hamburg in 1471.

1028 Portrait of a Lady dressed in black, before a red curtain. Three-quarter length.
J1 — on canvas; 1,26 h. by 0,92 w. — acquired in the same manner as No. 1027.

1029 Portrait of a Gentleman. Three-quarter length.
H3 — on canvas attached to oak; 0,85 h. by 0,65 w. — acquired in 1723 from the Wrzowecz Collection at Prague.

1030 Portrait of a Gentleman with a fair moustache. Bust-length.
M3 — on canvas; 0,60 h. by 0,53 w. — acquired in 1763 from the effects of G. Lormier in the Hague.

1031 Portrait of a Gentleman with fair hair. Bust-length.
M3 — on canvas; 0,60 h. by 0,48 w. — first appears in catalogue of 1817.

1032 Portrait of Thomas Parr (born 1483 and died 1635, according to the tablet in Westminster Abbey). Bust-length. A lengthy inscription on the back of the picture states that the portrait was painted in London in the presence of Jabach to whom Van Dyck presented it.
20b — on canvas attached to oak; oval; 0,645 h. by 0,52 w. — acquired through Rigaud from Paris before 1754.

1033 The three eldest Children of Charles I of England. An exactly similar picture is in Windsor Castle.
J1 — on canvas; 1,31 h. by 1,51 w. — acquired through Le Leu from Paris in 1744.

Henrietta of France, Consort of King Charles I of England. There are several replicas of the picture (e.g. in Windsor Castle). Studio work. 1034

J 2 — on canvas; 1,235 h. by 0,97 w. — acquired with No. 1038 from the Imperial Gallery at Prague in 1749.

Portrait of a Man in a fur coat, probably a Prince Rhodocanakis-Giustiniani of Chios, whom Van Dyck painted in 1622 in Genoa. Three-quarter length. 1035

J 1 — on canvas; 1,17 h. by 0,97 w. — G.-W. III, 15 — Guarienti inventory.

Portrait of a Man, supposed to be Philipp Rubens. Bust-length. Authenticity doubted. 1036

J 2 — on canvas; 0,665 h. by 0,535 w. — catalogue of 1835.

Portrait of Engelbert Taie, Baron von Wemmel. Bust-length. Authenticity not undoubted. 1037

M 3 — on canvas; 0,725 h. by 0,565 w. — acquired in 1723 from the Wrzowecz Collection at Prague.

## DYCK. COPY FROM VAN DYCK BY SIR PETER LELY (born probably at Soest in Westphalia 1618; died in London 1680).

Portrait of King Charles I of England. Three-quarter length. Dated: *1632*. The original was burnt at Whitehall in London in 1697. 1038

J 1 — on canvas; 1,23 h. by 0,965 w. — acquired together with No. 1034 in 1749 from the Imperial Gallery at Prague.

## DYCK. ATTRIBUTED TO ANTONIUS VAN DYCK.

Danaë. By an artist in the style of van Dyck. 1039

M 3 — on canvas; 1,30 h. by 1,825 w. — inventory of 1722.

The Virgin as the Queen of Heaven with the Child. Three-quarter length. 1040

P 4 — on canvas; 1,22 h. by 0,97 w. — acquired through Riedel from Vienna in 1741.

See Appendix. 1041

Portrait of a Commander in Armour. Three-quarter length. 1042

H 3 — on canvas; 1,14 h. by 0,83 w. — inventory of 1722.

Portrait of a Man in Armour. Bust-length. 1043

H 3 — on canvas; 0,635 h. by 0,50 w. — inventory of 1754.

Portrait of Roger de St. Lary, Duke of Bellegarde. Bust-length. 1044

M 2 — on canvas; 0,615 h. by 0,495 w. — acquired in 1741 from the Wallenstein Collection at Dux.

A Man's Head (unfinished). 1045

51 c — on oak; 0,315 h. by 0,27 w. — inventory of 1722.

See Appendix. 1046

FRANÇOYS ⟨FRANCHOYS⟩, PEETER. Born at Mechlin ⟨Malines⟩ Oct. 20th 1606; died there Aug. 11th 1654. Developed in Antwerp under Ger. Zegers.

1047 Portrait of a Man in Armour. Bust-length. Signed: *P. Francoys Pinxit.*
19 c — on oak; 0,14 h. by 0,105 w. — inventory of 1722.

1047 A Copy after J. v. d. Hoecke, see Appendix.

WOLFVOET, VICTOR. Baptised at Antwerp May 4th 1612; died there Oct. 23rd 1652. Pupil of P. P. Rubens.

1050 The Head of Medusa. Signed: *Victor Wolfvoet.* The prototype by Rubens is in the Imperial Gallery at Vienna.
P 10 — on canvas; 0,455 h. by 0,59 w. — inventory of 1722.

MONOGRAMMIST OF 1638.

1051 Portrait of a Lady dressed in black. Three-quarter length. Monogram: *JMM* and *1638.* Companion picture to No. 1052.
M 2 — on oak; 0,925 h. by 0,695 w. — acquired in 1741 from the Wallenstein Collection at Dux.

1052 Portrait of a Gentleman dressed in black. Three-quarter length. Monogram: *JMM* and *1638.*
M 2 — on oak; 0,92 h. by 0,695 — acquired in the same manner as the preceding.

1053-1054 Flemish and Dutch School, see Appendix.

## THE GENRE-PAINTERS OF ANTWERP AND BRUSSELS

TENIERS THE ELDER, DAVID. Born at Antwerp 1582; died there July 29th 1649.

1055 Village on the banks of a stream. Signed: *T. F.* Companion picture to No. 1056.
20 a — on oak; 0,145 h. by 0,21 w. — inventory of 1754.

1056 Village Street. Signed: *T. F.*
20 a — on oak; 0,145 h. by 0,21 w. — inventory of 1754.

BROUWER, ADRIAEN. Born probably at Oudenaerde in Flanders 1605 or 1606; buried in Antwerp Feb. 1st 1638. Pupil of Frans Hals in Haarlem.

1057 Unpleasant Duties of a Father. Three-quarter length. The Artist's early period.
17 a — on oak; 0,20 h. by 0,13 w. — catalogue of 1817.

Peasants quarrelling over dice. The Artist's middle period. 1058
19c — on oak; 0,225 h. by 0,17 w. — acquired through von Kaiserling in 1741.

Peasants brawling over cards. 1059
19b — on oak; 0,265 h. by 0,345 w. — catalogue of 1817.

Portrait of a Man putting his finger in his mouth. Bust-length. Caricature. 1061
17a — on oak; oval; 0,115 h. by 0,085 w. — inventory of 1722.

BROUWER. STYLE OF ADRIAEN BROUWER.

Four Men at a table in an inn. 1062
P7 — on oak; 0,25 h. by 0,34 w. — inventory of 1722.

Rowdy Scene in a peasant's cottage. 1063
Store-rooms — on canvas; 0,50 h. by 0,75 w. — taken from the store-rooms in 1861.

TENIERS THE YOUNGER, DAVID. Baptised at Antwerp Dec. 15th 1610; died at Brussels April 25th 1690. Pupil of his father David Teniers the Elder.

Moonlight Landscape with shepherds round a fire. Signed: *D. Teniers. F.* Companion picture to No. 1065. 1064
19b — on oak; 0,38 h. by 0,55 w. — inventory of 1722.

River Landscape with shepherds and flocks resting. Signed: *D. Teniers. Fe.* 1065
19b — on oak; 0,38 h. by 0,55 w. — inventory of 1722.

Peasants smoking in the village inn. Signed: *D. Teniers. Fec.* 1066
20c — on canvas; 0,365 h. by 0,505 w. — inventory of 1722.

A Bleaching-ground. Signed: *D. Teniers. F.* Companion picture to No. 1068. 1067
18a — on oak; 0,485 h. by 0,695 w. — first mentioned in catalogue of 1817 (supposed to have been acquired through Gotter between 1730 and 1735).

Inn by the river-side near the town. Signed: *D. Teniers. F.* 1068
18a — on oak; 0,49 h. by 0,71 w. — first mentioned in catalogue of 1817 (supposed to have been acquired in the same manner as the preceding).

Fishers on a sandy coast. Signed: *D. T. F.* 1069
20c — on canvas; 0,83 h. by 1,19 w. — inventory of 1722.

Village Feast at the Half-moon Inn. Signed: *David Teniers* and *1641.* 1070
18c — on canvas; 0,925 h. by 1,325 w. — acquired through de Brais in 1742 from the Carignan Collection in Paris.

A Party of Smokers. Signed: *D. Teniers. Fec.* 1071
19a — on canvas; 0,585 h. by 0,725 w. — acquired through de Brais in 1742 from the Carignan Collection in Paris.

1072 The Alchemist. Signed: *D . Teniers . Fec.*
19 a — on canvas; 0,60 h. by 0,735 w. — inventory of 1722.

1073 Chalking up the Score at an inn. Signed: *D . Teniers . F.*
19 c — on oak; 0,47 h. by 0,685 w. — inventory of 1722 ("taken from the Kunstkammer").

1074 Peasants throwing dice. Dated: *1646.*
20 b — on oak; 0,565 h. by 0,765 w. — inventory of 1722.

1075 Portrait of the artist in the inn. Signed: *D . Teniers . F.* and *1646.*
20 c — on oak; 0,425 h. by 0,55 w. — inventory of 1722.

1076 Peasants at table. Signed: *D . Teniers . Fec .* and *1648.*
19 b — on oak; 0,605 h. by 0,885 w. — inventory of 1722.

1077 The Deliverance of S. Peter from prison. Signed: *D . Teniers . F.*
20 b — on copper; 0,57 h. by 0,77 w. — inventory of 1722.

1078 A Page in a Guard-room. Signed: *David . Teniers . Fec.*
18 c — on copper; 0,395 h. by 0,47 w. — inventory of 1754.

1079 The Temptation of S. Anthony in a cave in the rocks. Signed: *D . Teniers . F.*
20 a — on copper; 0,69 h. by 0,86 w. — inventory of 1722.

1080 The Dentist. Signed: *D . Teniers . F.*
18 c — on oak; 0,35 h. by 0,305 w. — acquired through von Kaiserling in 1741.

1081 Great Village Feast with two couples dancing. Signed: *David . Teniers . F.*
20 b — on canvas; 1,65 h. by 2,14 w. — acquired through Le Leu in 1742 from the Araignon Collection in Paris.

1082 The Temptation of S. Anthony. Signed: *D . Teniers . F.*
19 c — on oak; 0,275 h. by 0,375 w. — inventory of 1722.

1083 Great Village Feast with a couple dancing. Signed: *D . Teniers.* Belongs to the later period of the artist.
19 b — on canvas; 1,42 h. by 1,785 w. — acquired through Le Leu in 1746 from the Araignon Collection in Paris.

1084 A Learned Old Man in a vaulted chamber. Signed: *D . Teniers.*
19 a — on oak; 0,37 h. by 0,19 w. — inventory of 1722.

1085 Playing Backgammon. Signed: *D.* (?) *Teniers . F.*
19 b — on oak; 0,30 h. by 0,375 w. — inventory of 1722.

1085 A Peasants playing Cards. Signed: *D . Teniers . Fec.*
19 b — on oak; 0,30 h. by 0,385 w. — inventory of 1722.

1085 B Two Men playing the lute and the flute. Three-quarter length.
P 7 — on oak; 0,195 h. by 0,16 w. — inventory of 1722.

TENIERS. COPY FROM DAVID TENIERS THE YOUNGER.

In the Witches' Kitchen. In the XVIII. Century the original was in the possession of the Comte de Vence in Paris. 1086

P 11 — on oak; 0,335 h. by 0,24 w. — inventory of 1722 ("taken from the Kunstkammer").

TENIERS. STYLE OF DAVID TENIERS THE YOUNGER.

An Old Man embracing a girl in the cow-stall. The antique monogram of *DT. F* and *1649* is a forgery. Perhaps by Abraham Teniers. See No. 1100. 1087

P 5 — on oak; 0,475 h. by 0,64 w. — acquired through Leplat in 1727.

A Young Peasant, asleep. The signature is spurious. 1089

P 11 — on oak; 0,35 h. by 0,25 w. — inventory of 1722.

TENIERS. DAVID TENIERS THE YOUNGER, NICOLAES VAN VEERENDAEL (baptised at Antwerp Feb. 19th 1640; died there Aug. 11th 1691 and CARSTIAN LUCKX or LUYX (born at Antwerp Aug. 17th 1623; died after 1653).

In front of the Kitchen. The kitchen by Teniers (signed: *D. T.*); the flowers by Veerendael (signed: *N. v. Verendael f.*); the still-life by Carstian Luckx, signed: *Carstian Luckx.* 1091

M 3 — on canvas; 0,83 h. by 1,205 w. — acquired in 1725 from the Wrzowecz Collection at Prague.

RYCKAERT THE YOUNGER (III), DAVID. Baptised at Antwerp Dec. 2nd 1612; died there Nov. 11th 1661. Pupil of his father who bore the same name.

A Peasant's Room. Signed: *D. Ryc. F. 1638.* 1092

19 c — on oak; 0,505 h. by 0,805 w. — acquired through von Kaiserling in 1741.

A Peasant's Family, illustrating the proverb: "As the old birds sang, so the young ones pipe." Signed: *D. Ryckaert 1639.* 1093

19 c — on oak; 0,59 h. by 0,96 w. — acquired from the Ducal Gallery at Modena in 1746.

A Peasant's Family, illustrating the proverb: "As the old birds sang, so the young ones pipe." Signed: *D. Ryckaert 1642.* 1094

19 a — on oak; 0,645 h. by 1,01 w. — acquired through Rossi from Italy in 1744.

Still-life with a cat. Signed: *D. Ryckaert 1659.* 1095

L 1 — on canvas; 0,795 h. by 0,875 w. — first in the catalogue of 1862.

Still-life with a boy whipping a top. Signed: *D. Ryck . . .* 1096

50 a — on canvas; 0,68 h. by 0,855 w. — first in the catalogue of 1862.

COQUES, GONZALES. Born at Antwerp 1618; died there April 18th 1684. Pupil of David Ryckaert II, style formed under the influence of van Dyck.

1097 A Family Group on the terrace of their house.
19 b — on oak; 0,67 h. by 0,90 w. — first in catalogue of 1843.

1097 A Flemish School, see Appendix.

TILBORCH, GILLIS ⟨EGIDIUS⟩. Born at Brussels about 1625; died there about 1678. Pupil of Teniers the Younger.

1098 Flemish Peasant's Wedding. Signed: *G. Tilborch.*
18 b — on canvas; 1,28 h. by 1,96 w. — Inventory of 1754.

1099 A Young Man with a bottle. Monogram: *TB.*
19 b — on oak; 0,25 h. by 0,35 w. — acquired from the Wallenstein Collection in 1741.

TENIERS, ABRAHAM. Born at Antwerp March 1st 1629; died there at the end of Sept. 1670. Son and pupil of David Teniers the Elder.

1100 In the Kitchen. Signed: *A* ⟨under the cork of the bottle⟩ *Teniers .f.*
18 c — on oak; 0,375 h. by 0,595 w. — acquired through von Kaiserling in 1741.

APSHOVEN II, FERDINAND VAN. Baptised at Antwerp March 1st 1630; buried there April 3rd 1694. Pupil of David Teniers the Younger.

1101 In the Painter's Studio.
P 5 — on canvas; 0,505 h. by 0,815 w. — acquired from the Wallenstein Collection at Dux in 1741.

BREYDEL, FRANS. Born at Antwerp Sept. 8th 1679; died there Nov. 24th 1750.

1102 Masqueraders among Roman Ruins. Signed: *F. Breydel.* Companion picture to No. 1103.
66 a — on oak; 0,24 h. by 0,29 w. — acquired through Leplat in 1727.

1103 Masqueraders among Roman Ruins. Signed: *F. Breydel.*
66 a — on oak; 0,24 h. by 0,29 w. — acquired through Leplat in 1727.

HOREMANS THE ELDER, JAN JOSEPH. Baptised at Antwerp Nov. 16th 1682; died there Aug. 7th 1759.

1104 A Shoemaker in his work-shop. Signed: *J Horemans.* Companion picture to No. 1105.
18 a — on oak; 0,265 h. by 0,205 w. — acquired in 1778 as part of the Spahn Collection.

1105 A Mother and her child. Signed: *J Horemans.*
18 a — on oak; 0,265 h. by 0,205 w. — acquired in 1778 as part of the Spahn Collection.

# ANTWERP AND BRUSSELS PAINTERS OF SCENES IN CAMP AND ON THE BATTLE-FIELD

SNAYERS, PEETER. Baptised at Antwerp Nov. 24th 1592, died at Brussels about 1667. Pupil of Seb. Vrancx.

Cavalry Skirmish near a windmill. Companion picture to No. 1107. 1106
18a — on oak, 0,49 h. by 0,73 w. — acquired from the Wallenstein Collection at Dux in 1741.

Cavalry Skirmish. 1107
18a — on oak, 0,49 h. by 0,725 w. — acquired in the same manner as the preceding.

Plundering a Village. 1108
P6 — on canvas, 0,82 h. by 1,145 w. — acquired through Riedel from Prague in 1742.

Robbers in a Forest. Companion picture to No. 1110. 1109
19a — on canvas, 0,535 h. by 0,67 w. — inventory of 1722.

Robbers before a Village. 1110
19a — on canvas, 0,535 h. by 0,67 w. — inventory of 1722.

Horsemen on a road overhung by rocks. Monogram *P S* and *1663*. Companion picture to No. 1112. 1111
18b — on canvas, 0,595 h. by 0,495 w. — acquired through Riedel from Prague in 1742.

Landscape with a Horseman in a lonely ravine. 1112
18b — on canvas, 0,585 h. by 0,49 w. — acquired in the same manner as the preceding.

VROOM, MATTHEUS. Member of the Antwerp Guild in 1620.

VROOM (?) The landing of Mary of Medici in Antwerp. The monogram of *M V in. et Fecit* and the date 1632 correspond with the name and date of this master. 1113
Q2 — on oak, 0,645 h. by 0,92 w. — inventory of 1722.

MEULEN, ADAM FRANS VAN DER. Baptised at Brussels Jan. 11th 1632, died in Paris Oct. 15th 1690. Pupil of Peeter Snayers.

Excursion of Louis XIV to Vincennes. 1114
18b — on canvas, 0,60 h. by 0,85 w. — acquired through de Brais from Paris in 1742.

Entry of Louis XIV into Arras. 1115
18b — on canvas, 0,63 h. by 0,97 w. — acquired through de Brais from Paris in 1742.

MEULEN. COPY AFTER A. F. VAN DER MEULEN.

Louis XVI at a fight on the canal at Bruges. 1116
P5 — on canvas, 0,64 h. by 0,86 w. — acquired through von Kaiserling in 1741.

BLOEMEN ⟨BLOMMEN⟩, PEETER VAN. Baptised at Antwerp Jan. 17th 1657; buried there March 6th 1720. Pupil of Simon Douw.

1117 Cattle-market in the ruins of Rome. Signed: *P. V. B. 1710.* Companion picture to No. 1118.
48 b — on canvas; 0,86 h. by 1,01 w. — acquired through Riedel from Prague in 1742.

1118 Riding practice in the ruins of Rome. Signed: *P. V. B. 1710.*
48 b — on canvas; 0,855 h. by 1,015 w. — acquired through Riedel from Prague in 1742.

1119 Before the Campagna-Osteria. Signed: *P. V. B. 1718.* Companion picture to No. 1120.
18 b — on canvas; 0,59 h. by 0,50 w. — acquired from the Wallenstein Collection at Dux in 1741.

1120 Fishers in a rocky gully.
18 b — on canvas; 0,58 h. by 0,495 w. — acquired from the Wallenstein Collection at Dux in 1741.

1121 Train of Gipsies.
49 c — on canvas; 0,72 h. by 0,995 w. — acquired through Riedel from Prague in 1742.

1122 In the Camp. Perhaps only by a pupil.
18 c — on canvas; 0,45 h. by 0,55 w. — acquired through Riedel from Prague in 1742.

HONDT, LAMBERT DE. Painted in Mechlin and died before 1665.

1123 Cavalry Skirmish.
19 c — on oak; 0,25 h. by 0,345 w. — in the inventory of 1754 described as by "Hond".

MEIREN, JAN BAPTIST VAN DER. Born at Antwerp Dec. 15th 1664; died there about 1708.

1124 Pleasure Encampment in a valley through which a river runs. Signed: *J B. van der Meiren f 1698.* Companion picture to No. 1125.
P 6 — on canvas; 0,425 h. by 0,575 w. — inventory of 1722.

1125 An Oriental Fair. Signed: *J B. van der Meiren 1698.*
P 6 — on canvas; 0,435 h. by 0,58 w. — inventory of 1722.

1126 See Appendix.

BROERS, JASPER. Born at Antwerp April 21st 1682; buried there Jan. 19th 1716. Pupil of J. B. van der Meiren.

1127 Cavalry Skirmish in the hills. Signed: *J Broers Fecit.* Companion picture to No 1128.
18 a — on canvas; 0,395 h. by 0,595 w. — acquired through Riedel from Prague in 1742.

1128 Cavalry Skirmish in the valley. Signed: *J Broers Fecit.*
18 a — on canvas; 0,395 h. by 0,595 w. — acquired through Riedel from Prague in 1742.

FALENS, KAREL VAN. Baptised at Antwerp Nov. 24th 1683, died at Paris May 29th 1733. Member of the Paris Academy.

Hawking Party about to start. Signed: *C. van Falens.* 1129
7 b — on canvas, 0,545 h. by 0,655 w. — first mentioned in "Catalogue" of 1765.

BREDAEL, JAN FRANS VAN. Born at Antwerp April 1st 1686, died there Febr. 19th 1750. Pupil of his father Alex. van Bredael.

In front of the Smithy. Companion picture to No. 1131. 1130
8 c — on canvas, 0,40 h. by 0,47 w. — first mentioned in "Catalogue" of 1765.

Hunting Party about to start. 1131
8 c — on canvas, 0,40 h. by 0,47 w. — first mentioned in "Catalogue" of 1765.

Flemish School, see Appendix. 1132

## LANDSCAPE AND MARINE PAINTERS OF THE ANTWERP AND BRUSSELS SCHOOL

WILDENS, JAN. Born at Antwerp 1586, died there Oct. 16th 1653. Assisted Rubens as landscape Painter.

Winter Landscape with a hunter. Signed: *Jan Wildens Fecit 1624.* 1133
J 3 — on canvas, 1,94 h. by 2,92 w. — inventory of 1722 (at that time at Moritzburg).

UDEN, LUCAS VAN. Born at Antwerp Oct. 18th 1595, died there Nov. 4th 1672. Assisted Rubens in his landscapes.

Landscape with a heavy rain cloud. Signed: *Lucas . van . Vden . vine.* 1134
18 a — on oak, 0,405 h. by 0,695 w. — inventory of 1722.

Landscape with a bridal procession. Signed: *L . V . Vden.* The figures by David Teniers the Younger. 1135
48 b — on canvas, 1,58 h. by 2,855 w. — inventory of 1754.

Forest Stream. Signed: *L . V . V . 1656.* 1136
19 b — on oak, 0,225 h. by 0,35 w. — inventory of 1722.

Landscape with a rainbow. Signed: *L . V . V.* 1137
18 a — on oak, 0,42 h. by 0,635 w. — inventory of 1722.

Landscape with the hermits SS. Paul and Anthony. The figures by David Teniers the Younger. 1138
19 c — on oak, 0,515 h. by 0,73 w. — inventory of 1722.

1139 River Landscape with fishermen. Companion picture to No. 1140.
19b — on oak; 0.255 h. by 0,345 w. — probably acquired through Riedel from Prague in 1742.

1140 A Road by the side of a lake, with Horsemen.
19c — on oak; 0,25 h. by 0,35 w. — acquired in 1742 through Riedel from Prague.

1141 Flocks in a valley with a river. Companion picture to No. 1142.
20b — on canvas; 0,525 h. by 0,69 w. — inventory of 1722.

1142 Pollard Willows at the edge of a wood.
20b — on canvas; 0,505 h. by 0,685 w. — inventory of 1722.

KERRINCX ⟨KEIRINCX⟩, ALEXANDER. Born at Antwerp Jan. 23th 1600; died at Amsterdam in Oct. 1652 or later.

1143 Road through a wood by the river-side. Signed: *AK . . . INCX.* Companion picture to No. 1144. Early work.
P8 — on oak; 0,57 h. by 0,995 w. — acquired in 1741 from the Wallenstein Collection at Dux.

1144 Country Road over rising ground. Early work.
P8 — on oak; 0,575 h. by 0,905 w. — acquired in 1741 from the Wallenstein Collection at Dux.

1145 Pond in a wood. Signed: *A . Kerrincx . A 1620.*
Q2 — on oak; 0,28 h. by 0,355 w. — inventory of 1722.

1146 Landscape with wood and river. Later style of the master.
Q2 — on oak; 0,445 h. by 0,705 w. — purchased by the Queen at the Leipsic Fair in 1751 and presented to the King.

PEETERS, GILLES. Baptised at Antwerp Jan. 23rd 1612; buried there March 12th 1653. Painted in conjunction with his brother Bonaventura Peeters.

1147 Peasants' Huts. Signed: *Peeters.*
18c — on oak; 0,365 h. by 0,56 w. — inventory of 1722.

D'ARTHOIS, JACQUES. Baptised at Brussels Oct. 12th 1613; died after 1684.

1148 Wooded Landscape with shepherds resting. Signed: *Jac . d' Arthois . Ao . . .*
48b — on canvas; 0,855 h. by 1,17 w. — acquired through Riedel from Prague in 1742.

1149 Wooded Landscape with three horsemen. Companion picture to No. 1150.
47a — on canvas; 0,575 h. by 0,825 w. — acquired through Riedel from Prague in 1742.

1150 Wooded Landscape with a travelling carriage with three horses.
47a — on canvas, 0,57 h. by 0,825 w. — acquired through Riedel from Prague in 1742.

A Narrow Pass. 1150A

48 c — on canvas, 0,64 h. by 0,825 w. — bequeathed in 1893 by the President of the Court of appeal E. F. Nossky.

PEETERS, BONAVENTURA. Baptised at Antwerp July 23th 1614, died at Hoboken near Antwerp July 25th 1652. Brother of Gilles Peeters.

Sea-piece. Signed: *B . P . 1643.* 1150B

18 a — on oak, 0,40 h. by 0,56 w. — purchased in Paris in 1894 (formerly in the Hadzor Collection at Droitwich).

Ships of War in a bay (supposed to be the roadstead of Corfu). Signed: *Bonaventura Peeters . Fecit in Hoboken . 1652.* 1151

51 b — on canvas, 0,755 h. by 1,115 w. — acquired through Riedel from Prague in 1742.

NEYTS (NIJTS), GILLES (AEGIDIUS). Baptised, probably at Ghent, April 4th 1623, died about 1687. Supposed to have been a pupil of L. v. Uden.

Wooded hilly Landscape with gentlemen and ladies on horseback. Signed: *Ae . Neyts . f . 1681.* Companion picture to No. 1153. 1152

48 a — on canvas, 1,30 h. by 1,99 w. — acquired through Riedel from Prague in 1742.

See Appendix. 1153

GYSELS, PEETER. Baptised at Antwerp Dec. 3rd 1621, died there 1690 or 1691. Imitated the landcapes of Jan Brueghel the Elder.

A Village with a church on the river. Signed: *P. Geysels.* 1154

20 c — on copper, 0,165 h. by 0,225 w. — inventory of 1722.

Rocky Valley with village, church and windmill. Signed: *Peeter Gysels.* Companion picture to No. 1156. 1155

20 a — on copper, 0,205 h. by 0,26 w. — Guarienti inventory (supposed to have been acquired from Paris in 1749).

Rocky Valley with village and church. Appears to have been originally signed as the preceding. 1156

20 a — on copper, 0,205 h. by 0,255 w. — Guarienti inventory (supposed to have been acquired from Paris in 1749).

Peasants' Cottage by a canal. Signed: *P . G . F.* 1157

20 c — on copper, 0,165 h. by 0,23 w. — inventory of 1722.

Village Street by the river side. Signed: *P . G.* 1158

20 c — on copper, 0,20 h. by 0,26 w. — inventory of 1722.

Pasturage by the river side. Signed: *P . G.* Companion picture to No. 1160. 1159

20 c — on copper, 0,165 h. by 0,23 w. — inventory of 1722.

1160 Peasants' Dance in a village.
20 c — on copper; 0,165 b. by 0,23 w. — inventory of 1722.

1161 Dead Game at the edge of a wood. Signed: *Peeter Gysels.*
20 c — on copper; 0,365 h. by 0,29 w. — inventory of 1722.

1162 Dead Game at the edge of a wood.
20 c — on copper; 0,465 h. by 0,335 w. — inventory of 1722.

ACHTSCHELLINCK, LUCAS. Baptised at Brussels Jan. 16th 1626; buried there May 12th 1699.

1163 Country Road near a wood. Companion picture to No. 1164.
19 c — on canvas; 0,355 h. by 0,465 w. — acquired through Riedel from Prague in 1742.

1164 Canal near a wood.
19 c — on canvas; 0,355 h. by 0,46 w. — acquired through Riedel from Prague in 1742.

MINDERHOUT, HENDRIK VAN. Born at Rotterdam 1632; died at Antwerp July 22nd 1696. Dutch by birth, painted chiefly in Flanders.

1165 An Oriental Seaport. Signed: *H van Minderhout . f . 1673.*
18 a — on canvas; 0,855 h. by 1,17 w. — inventory of 1754.

HUIJSMANS, CORNELIS. Baptised at Antwerp April 2nd 1648; died at Malines (Mechlin) June 1st 1727. Pupil of J. d'Arthois at Brussels.

1166 A Shepherd's Hut near a forest.
18 b — on canvas; 0,585 h. by 0,805 w. — acquired through Riedel from Prague in 1742.

1167 Landscape with wood and lake.
20 c — on canvas; 0,355 h. by 0,44 w. — purchased in Grünberg in 1876.

BOUDEWIJNS AND BOUT — BOUDEWIJNS, ADRIAEN FRANS. Born at Brussels in the autumn of 1644; died there after 1711. — BOUT, PEETER. Baptised at Brussels Dec. 5th 1658; died there Jan. 28th 1719. Bout painted the figures in Boudewijns' landscapes.

1168 Italian Landscape with shepherds.
P 4 — on oak; 0,25 h. by 0,36 w. — acquired from Prague through Riedel in 1742.

1169 Ruins in the Campagna with a fortune-teller.
P 7 — on oak; 0,28 h. by 0,44 w. — acquired through von Kaiserling in 1741.

1170 A Spring, at which a horse is being watered, near a lake. Companion picture to No. 1171.
P 7 — on oak; 0,22 h. by 0,345 w. — inventory of 1722.

*1026* *Antonius van Dyck*

*1335* *Jan Vermeer van Delft*

Two Castles near a stream on which are boats. 1171
P 7 — on oak, 0,225 h. by 0,345 w. — inventory of 1722.

A Stream in which children are bathing. Companion picture to No. 1173. 1172
18 c — on canvas, 0,36 h. by 0,525 w. — inventory of 1722.

Roman Triumphal Arch on the quay of a sea-port. 1173
P 11 — on canvas, 0,37 h. by 0,535 w. — inventory of 1722.

Cattle-market at the foot of a fortified rock. 1174
18 c — on canvas, 0,41 h. by 0,56 w. — inventory of 1722.

Monument, near a country church. 1175
P 4 — on oak, 0,25 h. by 0,36 w. — acquired from Prague through Riedel in 1742.

See also No. 1250.

RIJSBRACK, PEETER. Baptized at Antwerp April 25th 1655, supposed to have died in Brussels 1729. Pupil of Fr. Millet in Paris.

Mountainous Landscape with a castle. The authorship of Rijsbrack is not absolutely certain. 1176
P 4 — on canvas, 0,72 h. by 0,97 w. — purchased in 1740 as a Poussin.

BLOEMEN, JAN FRANS VAN, called ORIZZONTE. Baptized at Antwerp May 12th 1662, died at Rome June 13th 1749. Painted in the style of Gasp. Dughet.

Landscape in Central Italy. 1177
6 b — on canvas, 0,72 h. by 0,965 w. — purchased in 1740 as a Poussin.

SMOUT THE YOUNGER, LUCAS. Born at Antwerp Febr. 27th 1671, died there early in April 1713. Pupil of H. v. Minderhout, but painted in the style of Boudewijns and Bout.

Sea-port town on a bay. Companion picture to No. 1179. 1178
P 5 — on oak, 0,345 h. by 0,49 w. — inventory of 1722.

Beggars at the door of a church. 1179
P 5 — on oak, 0,34 h. by 0,49 w. — inventory of 1722.

MICHAU, THEOBALD. Born at Doornik 1676, buried at Antwerp Oct. 27th 1765. Pupil of Lucas Achtschellinck.

A mountain Lake. Companion picture to No. 1179 B. 1179 A
Q 3 — on beech, 0,125 h. by 0,185 w. — bequeathed in 1893 by the President of the Court of appeal E. F. Nossky.

A Road through a wood. 1179 B
Q 3 — on beech, 0,125 h. by 0,185 w. — bequeathed in 1893 by the President of the Court of appeal E. F. Nossky.

Flemish School, see Appendix. 1180-1182

# THE ARCHITECTURAL PAINTERS OF ANTWERP

NEEFS THE ELDER, PEETER. Born at Antwerp about 1578; died there between 1656 and 1661. Supposed to have been a pupil of Hendrik van Steenwijck the Elder.

1183 Interior of a Gothic Church. Signed: *P. Nefs. 1605.*
20a — on oak; 0,36 h. by 0,57 w. — Guarienti inventory.

STEENWIJCK THE YOUNGER, HENDRICK VAN. Supposed to have been born at Frankfort on Main, but of Antwerp parents, about 1580; died about 1649, presumably in London.

1184 Interior of a small Gothic Church. Signed: *H. V. Steenwic.. 1609.*
20a — on copper; 0,345 h. by 0,535 w. — inventory of 1722.

1185 Interior of a Gothic Church with five aisles. Indistinctly signed: *Steenwijck fecit An. 1611.*
19a — on copper; 0,38 h. by 0,53 w. — acquired from Paris in 1743.

1186 Interior of a dimly lighted Gothic Church. Signed: *Hv Steenwyck 1613.*
19a — on oak; 0,33 h. by 0,47 w. — first in catalogue of 1765.

1187 King Charles I of England in a hall. The figure probably by a pupil of Vandyck. The architecture signed: *Henri van Steinwick 1637.* Companion picture to No. 1188.
20c — on oak; 0,50 h. by 0,465 w. — first mentioned in catalogue of 1765 and described as a "Henri Steenwijck et Gonzales Coques".

1188 Queen Henrietta Maria, the Consort of Charles I of England, in a hall. Dated: *1637.*
20c — on oak; 0,51 h. by 0,445 w. — first in catalogue of 1765.

NEEFS, LODEWIJK. Baptized at Antwerp Jan. 22th 1617; date of his death not known. Son and pupil of Peeter Neefs the Elder.

1189 Interior of Antwerp Cathedral. Signed: *D. j. F Franck. in et f.* and *Frater Lodevicvs Neeffs An. 1648.* The figures by Frans Francken III.
19c — on canvas; 0,89 h. by 1,165 w. — inventory of 1754.

NEEFS THE YOUNGER, PEETER. Baptized at Antwerp May 23rd 1620; died there after 1675. Pupil of his father Peeter Neefs the Elder.

1189A Interior of a Gothic Church with three aisles. Signed ⟨rather suspiciously⟩: *Peeter Neefs 1658.*
Q2 — on canvas; 0,58 h. by 0,815 w. — bequeathed in 1893 by the President of the Court of appeal E. F. Nossky.

GHERINGH, ANTONIUS. Born in Germany; died in Antwerp 1668. Probably pupil of P. Neefs the Elder.

Interior of a Church in the Renaissance style. Signed: *A. Gheringh 1664.* 1190

19a — on canvas; 0,83 h. by 1,17 w. — inventory of 1754.

## THE ANTWERP PAINTERS OF ANIMALS, STILL-LIFE, FRUIT AND FLOWERS

SNYDERS, FRANS. Baptized at Antwerp Nov. 11th 1579; died there Aug. 19th 1657. Pupil of P. Brueghel the Younger and H. van Balen.

Still-life with a lady holding a parrot on her hand. Signed: *F. Snyders . Fecit.* 1191

H 1 — on canvas; 1,54 h. by 2,37 w. — acquired from Paris in 1743.

Still-life with a dog and her puppies. 1192

J 4 — on canvas; 1,71 h. by 2,455 w. — acquired through Riedel from Prague in 1742.

Still-life with a monkey and a parrot fighting. 1193

J 2 — on canvas; 1,70 h. by 2,38 w. — inventory of 1754.

Still-life with a peasant couple. 1194

J 3 — on canvas; 1,825 h. by 2,84 w. — inventory of 1754

Still-life with a dog and her puppies, and a male and female cook. 1195

J 1 — on canvas; 1,975 h. by 3,25 w. — acquired in 1743 through "P. Querin et Rossy".

A Boar Hunt. The figures from the studio of P. P. Rubens. 1196

J 3 — on canvas; 1,915 h. by 3,01 w. — inventory of 1754.

SNYDERS. STYLE OF FRANS SNYDERS.

A Bear attacked by dogs. The signature *F. Snyders fec.* is spurious. 1197

H 3 — on canvas; 1,31 h. by 2,10 w. — acquired through Gotter before 1736.

A Woman selling vegetables. Companion picture to No. 1199. 1198

H 4 — on canvas; 1,49 h. by 2,005 w. — acquired in 1741 from the Wallenstein Collection at Dux.

A Man selling vegetables. 1199

H 4 — on canvas; 1,45 h. by 2,02 w. — acquired in the same manner as No. 1198.

VOS, PAUWEL DE. Born at Hulst about 1590; died at Antwerp June 30th 1678. Brother-in-law of Snyders whose style he followed.

1200 The Animal Kingdom in Paradise.

H 2 — on canvas; 1,68 h. by 2,705 w. — inventory of 1754.

SEGHERS, DANIEL. Born at Antwerp Dec. 5th 1590; died there Nov. 2nd 1661. Jesuit Father. Pupil of Jan Brueghel the Elder.

1201 A Bunch of Flowers surmounted by lilies in a glass. Signed: *D S. Soc^ts Jesu . 1643.*

19 b — on copper; 0,855 h. by 0,645 w. — presented to King Augustus by the Queen in 1751.

1202 A Bunch of Flowers surmounted by roses in a glass. Signed: *D. S. Soc^ts Jesv . 1643.*

16 b — on copper; 0,455 h. by 0,35 w. — acquired through Leplat in 1727.

1203 Flowers surrounding a stone relief of the Adoration of the Shepherds. Signed: *Pater Daniel Segers.*

47 a — on canvas; 1,42 h. by 0,95 w. — acquired through Rechenberg in 1728.

1204 Flowers surrounding a stone relief of the Virgin with the Child. Signed: *Pater Daniel Segers.*

47 a — on canvas; 1,415 h. by 1,125 w. — acquired through Rechenberg in 1728.

1205 Flowers surrounding a stone relief of the Virgin with the Child on her lap. Signed: *Daniel Seghers Soc^tis Jesv.*

20 b — on copper; 0,85 h. by 0,61 w. — acquired in 1741 from the Wallenstein Collection at Dux.

1206 Flowers surrounding a stone relief of the Virgin. Signed: *Daniel Seghers Soc^tis Jesv.*

20 b — on canvas; 0,855 h. by 0,645 w — acquired in 1741 from the Wallenstein Collection at Dux.

1207 Style of Seghers, see Appendix.

ADRIAEN VAN UTRECHT. Born at Antwerp Jan. 12th 1599; died there Oct. 5th 1652. Pupil of Harmen de Nijt.

1208 Still-life with a dog and cat fighting. Signed: *Adriaen van Vtrecht fecit ano 1647.*

H 1 — on canvas; 1,84 h. by 2,27 w. — inventory of 1754.

1215 A ADRIAEN VAN UTRECHT (?) Still-life with a hare and birds on a ring. Signed (spurious): *J. Fijt . f.*

M 3 — on canvas; 0,86 h. by 1,17 w. — inventory of 1754.

JACOBSEN, JURIAEN. Supposed to have been born in Hamburg about 1610 (according to some not until 1630); supposed to have died at Leeuwarden in 1685 (according to some in Amsterdam as early as 1664). Certainly lived in Amsterdam from 1659 to 1664. Pupil of F. Snyders in Antwerp.

A Wild Boar attacked by dogs. Signed: *J Jacobsen . fec . 1660.* 1209

J 2 — on canvas; 1,82 h. by 2,345 w. — inventory of 1754.

FYT, JAN. Baptized at Antwerp March 15th 1611; died there Sept. 11th 1661. Pupil of Frans Snyders.

Still-life with a hare, porcelain dishes and red cloth. Signed: *Joannes Fyt . F.* 1210

47 a — on canvas; 0,81 h. by 1,00 w. — inventory of 1754.

A large Dog with a boy and a dwarf. Signed: *Joannes Fijt . 1652.* 1211

M 3 — on canvas; 1,38 h. by 2,035 w. — purchased in London in 1874.

Two dead Partridges, a dog sniffing at them. Signed: *Joannes Fyt.* 1212

L 3 — on canvas; 0,40 h. by 0,56 w. — inventory of 1754.

Dead Game. 1214

51 a — on canvas; 0,755 h. by 0,575 w. — Guarienti inventory (perhaps passed to the Kunstkammer in 1666).

A dead Kid. It is doubtful whether it is the work of Fyt. 1215

51 a — on canvas; 0,73 h. by 0,60 w. — Guarienti inventory.

FYT (?) see Adriaen van Utrecht. 1215 A

FYT (?) see Appendix. 1216

APSHOVEN, THOMAS VAN. Baptized at Antwerp Nov. 30th 1622; died there between Sept. 18th 1664 and July 1665. Pupil of D. Teniers the Younger.

A Morning Repast. Signed: *T . V . Apshoven.* 1217

14 c — on oak; 0,275 h. by 0,40 w. — acquired through von Kaiserling in 1741.

SON, JORIS VAN. Baptised at Antwerp Sept. 24th 1623; buried there June 25th 1667.

Fruit and Vegetables. 1218

43 b — on canvas; 0,475 h. by 0,64 w. — acquired in 1740.

A Morning Meal. 1219

43 b — on canvas; 0,49 h. by 0,645 w. — acquired through von Kaiserling in 1741.

See Appendix. 1220

KESSEL THE ELDER, JAN VAN. Baptized at Antwerp April 5th 1626; died there April 17th 1679. Son of Jeroom van Kessel, Grandson of Jan Brueghel the Elder, and pupil of Simon de Vos and of his uncle Jan Brueghel the Younger.

1221 A Table spread with viands. Signed: *J . v . Kessel f . anno 1654.*
18 a — on canvas; 0,855 h. by 1,17 w. — probably inventoried in 1754.

HEEM, CORNELIS DE. Baptized at Leyden April 8th 1631; buried at Antwerp May 17th 1695. Pupil of his father Jan Davidsz. de Heem.

1222 Still-life, with a lobster, fruit and flowers. Signed: *C . de Heem . f.*
18 c — on canvas; 0,40 h. by 0,525 w. — inventory of 1722.

1223 Still-life, with a cluster of fruit tied with a blue ribbon. Signed: . . *de Heem.* The letters J. D. placed before the name later. Companion picture to the three following pictures.
20 a — on canvas; 0,645 h. by 0,53 w. — acquired through Leplat in 1727.

1224 Still-life with a box and a wine glass. Signed: *C . de . Heem f.*
18 b — on canvas; 0,625 h. by 0,535 w. — acquired through Leplat in 1727.

1225 Still-life with oysters and a large wine glass. Signed: *C . de Heem.*
18 b — on canvas; 0,635 h. by 0,56 w — acquired through Leplat in 1727.

1226 Still-life with oysters and a wine bottle. Signed: *C . de Heem.*
20 a — on canvas; 0,635 h. by 0,54 w. — acquired through Leplat in 1727.

ELLIGER THE ELDER, OTTMAR. Born at Gothenburg or Copenhagen Sept. 8th 1633; died in Berlin Dec. 21th 1679. Pupil of David Seghers in Antwerp.

1227 Flowers and Fruit on a stone ledge. Signed: *Ottmar Elliger . Fecit . Anno . 1674.*
19 b — on oak; 0,385 h. by 0,30 w. — acquired through von Kaiserling in 1741.

1228 Flowers and Fruit tied with a blue ribbon. Signed: *Ottmar Elliger . F . A . 16 . . .*
13 c — on oak; 0,635 h. by 0,44 w. — purchased at the Leipsic fair in 1727.

VEERENDAEL, NICOLAES VAN. Baptized at Antwerp Febr. 19th 1640; died there Aug. 11th 1691.

1229 Monkeys regaling themselves. Signed: *Nl . v . Veerendael 1686.*
9 a — on oak; 0,29 h. by 0,375 w. — first in catalogue of 1817.

1230 A Bunch of Flowers. Signed: *Na vo . Veeredael.*
14 a — on oak; 0,555 h. by 0,425 w. — inventory of 1754.

See also No. 1091.

## WALLOON SCHOOL

FLÉMAL, BARTHOLET. Born at Liège May 23th 1614; died there July 10th or 18th 1675. Pupil of Gérard Douffet.

Æneas' Departure from Troy. Signed: *Barthelet Flemal.* 1231

P 9 — on oak; 0,49 h. by 0,635 w. — inventory of 1722.

VAILLANT, WALLERANT. Born at Lille May 30th 1623; buried at Amsterdam Sept. 2nd 1677. Pupil of Erasmus Quellinus.

A Board with letters etc., secured by red tape. Signed: *Wallerana Vaillant fecit 1658.* On one of the letters is written: *Aux frères Wallerand et Bernard Vaillant au chateau de Heydelberg.* 1232

P 8 — on canvas; 0,515 h. by 0,405 w. — first in the catalogue of 1862.

LAIRESSE, GÉRARD DE. Born at Liège 1641; buried at Amsterdam July 21st 1711. Pupil of his father and of Bartholet Flémal.

Mount Parnassus. Signed: *G. Lairesse f.* 1233

9 b — on oak; 0,775 h. by 1,525 w. — inventory of 1722.

A Bacchanal. 1234

6 b — on canvas; 0,705 h. by 0,655 w. — inventory of 1722.

# X
# DUTCH SCHOOLS OF THE XVII. CENTURY

## SCHOOL OF UTRECHT

BLOMAERT, ABRAHAM. Born at Dortrecht about Christmas 1564; died at Utrecht Jan. 27th 1651.

1235 An Old Man with a white beard. Bust-length. Signed: *A Bloemaert fec. 1635.*
Q1 — on oak; 0,375 h. by 0,275 w. — inventory of 1722 ⟨passed to the Kunstkammer in 1700⟩.

1236 The Crucifixion of S. Peter. Copy from Caravaggio.
P8 — on oak; 0,53 h. by 0,415 w. — inventory of 1722 ⟨passed to the Kunstkammer in 1797⟩.

POELENBURGH, CORNELIS VAN. Born at Utrecht 1586; died there Aug. 12th 1667. Pupil of Abraham Bloemaert.

1238 Landscape with the Holy Family. Signed: *C. P.*
9a — on copper; 0,33 h. by 0,415 w. — passed to the gallery from the store-rooms in 1855.

1239 Landscape, with the Holy Family resting during the Flight into Egypt. Signed: *C. P.*
9c — on oak; 0,26 h. by 0,345 w. — inventory of 1722 ⟨"through the Danish Ambassador"⟩.

1240 Landscape with women bathing. Signed: *C. P.* Companion picture to No. 1241.
9c — on oak; 0,24 h. by 0,29 w. — inventory of 1722 ⟨"by the Danish Ambassador"⟩.

1241 Women washing in vaulted ruins. Signed: *C. P.*
9c — on oak; 0,245 h. by 0,29 w. — inventory of 1722 ⟨"by the Danish Ambassador"⟩

1242 Mount Parnassus. Signed: *C. P.*
9c — on oak; 0,61 h. by 0,555 w. — inventory of 1722.

1242A The Assumption of the Virgin. Signed: *C. P.*
9c — on copper; 0,37 h. by 0,295 w. — Guarienti inventory.

1243 Landscape with Tobias and the Angel. Signature ⟨not genuine⟩: *C. P.* Companion picture to No. 1244.
9c — on oak; 0,265 h. by 0,335 w. — inventory of 1754.

1244 Landscape with women bathing. Signature ⟨doubtful⟩: *C. P.*
9c — on oak; 0,265 h. by 0,34 w. — inventory of 1754.

1245 River Landscape with nymphs bathing. Signature ⟨perhaps not genuine⟩: *C. P.*
9c — on oak; 0,405 h. by 0,525 w. — Guarienti inventory.

Landscape with four half-naked men. Companion picture to No. 1247. 1246
7 a — on oak; 0,335 h. by 0,28 w. — Guarienti inventory.

Landscape with four half naked women. 1247
7 a — on oak; 0,335 h. by 0,28 w. — Guarienti inventory.

The Adoration of the Kings. 1248
9 b — on oak; 0,405 h. by 0,30 w. — inventory of 1722.

POELENBURGH. UNKNOWN PUPIL OF C. POELENBURGH and PEETER BOUT.

Flocks and Herds crossing a river. The figures by P. Bout (see No. 1168—1175), the landscape by a pupil of Poelenburgh. 1250
9 c — on oak; 0,24 h. by 0,335 w. — G.-W. III, 25 — in the 1722 inventory described as a Hilius.

HONTHORST, GERARD VAN. Born at Utrecht Nov. 4th 1590; died there April 27th 1656. Pupil of Abraham Bloemaert, formed his style under the influence of Caravaggio in Italy where he was called Gherardo dalle Notti.

The Dentist. Three-quarter length. Signed: *G . v : Hont Horst : fe . 1622.* 1251
K 2 — on canvas; 1,47 h. by 2,19 w. — acquired from the Imperial Gallery at Prague in 1749.

An Old Woman at a table upon which a candle is burning. Half-length. 1252
L 2 — on oak; 0,925 h. by 0,705 w. — acquired in 1741 from the Wallenstein Collection at Dux.

An Old Woman with a candle in her hand. Bust-length. 1253
L 2 — on canvas; 0,71 h. by 0,575 w. — inventory of 1722.

HONTHORST. STYLE OF GERARD VAN HONTHORST.

An Old Woman with a pair of spectacles in her hand. Perhaps by H. Terbrugghen (1588 to 1629, fellow pupil of Honthorst). Bust-length. 1254
P 4 — on canvas; 0,61 h. by 0,47 w. — purchased in Leipsic in 1740.

DROOCHSLOOT, JOOST CORNELISZ. Born at Utrecht 1586; died there May 14th 1666.

A busy Thoroughfare in a village. Monogram of the letters *JCDSf.* 1255
15 b — on oak; 0,475 h. by 0,63 w. — acquired in 1874 from the Reede van Oudtshoorn Collection at Utrecht (formerly Cremer Collection at Brussels).

VERTANGEN, DANIEL. Born at the Hague about 1598; died at Amsterdam after 1681. A pupil of Poelenburgh in Utrecht.

The Expulsion from Paradise. Signed: *D . Vertangen.* 1256
9 a — on copper; 0,20 h. by 0,245 w. — first appears in catalogue of 1835 (in the Kunstkammer as late as 1741).

AST, BALTHASAR VAN DER. Born at Middelburg before 1590; in Utrecht from 1619 to 1632, afterwards in Delft where he was still alive in 1656.

1257 Shells and Fruit. Signed: *B . van der Ast.*
14 c — on oak; 0,29 h. by 0,37 w. — inventory of 1722.

KNUPFER, NIKOLAUS. Born at Leipsic about 1603; died (in Utrecht?) about 1660. In 1630 a pupil of Abraham Bloemaert in Utrecht, in 1637 a member of the Guild there.

1258 Portrait of the artist himself, with his wife and three children. Signed: *N Knupfer.*
13 a — on oak; 0,50 h. by 0,55 w. — Guarienti inventory.

HEEM, JAN DAVIDSZ. DE. Born at Utrecht 1606; died at Antwerp in the winter of 1683—1684. Pupil of his father David in Utrecht

1259 Fruit in front of an old wall. Signed: *J . D . de Heem.*
18 c — on oak; 0,415 h. by 0,545 w. — inventory of 1722.

1260 Still-life with a lobster. Signed: *J . D . de Heem . R.*
18 b — on canvas; 0,67 h. by 0,56 w. — inventory of 1722.

1261 Still-life with a bird's nest. Signed: *J . D . de Heem fecit.*
17 a — on canvas; 0,89 h. by 0,72 w. — acquired through Raschke from Antwerp in 1709.

1262 A Bunch of Flowers in a silver vase with fruit lying near it. Signed: *J . D . de Heem f.*
13 c — on oak; 0,64 h. by 0,44 w. — inventory of 1722.

1263 Fruit and Flowers tied with blue ribbon. Signed: *J . D . de Heem f.*
15 c — on canvas; 0,345 h. by 0,29 w. — acquired through Wackerbarth after 1728.

1264 A Bunch of Flowers with a blue iris in a glass bottle. Signed: *J . D . de Heem f.*
14 c — on oak; 0,48 h. by 0,37 w. — inventory of 1722.

1265 Memento mori! A skull near a luxuriant bunch of flowers. Signed: *J . D . de Heem.*
47 b — on canvas; 0,875 h. by 0,65 w. — inventory of 1722.

1266 A Bunch of Flowers with dark red peonies in a glass. Signed: *J . D . de Heem . R.*
47 b — on canvas; 0,855 h. by 0,675 w. — inventory of 1722.

1267 Fruit near a glass of flowers. Signed: *J . D . de Heem . R.*
M 1 — on canvas; 1,005 h. by 0,755 w. — acquired through Raschke from Antwerp in 1709.

A Glass of Wine in a stone niche surrounded by a wreath of flowers. Signed: *JD de Heem f. A. 1650.* 1268
17 c — on canvas; 1,22 h. by 0,87 w. — not known for certain to have been catalogued before 1765.

HEEM. SCHOOL OF JAN DAVIDSZ. DE HEEM.

Fruit and Oysters with a sprig of orange blossom. 1269
L 3 — on oak; 0,355 h. by 0,56 w. — taken from the store-rooms in 1856.

BOTH, JAN. Born about 1618 at Utrecht; buried there Aug. 9th 1652. Pupil of Abraham Bloemaert. Influenced in Rome by Claude Lorrain.

Italian Landscape with a bridge in the background. Signed: *JBoth.* 1270
14 a — on oak; 0,40 h. by 0,55 w. — Guarienti inventory.

Ruins near a bay. Signed: *JBoth.* 1271
7 b — on oak; 0,54 h. by 0,41 w. — inventory of 1722.

A mountain road over wooded country. 1272
15 c — on oak; 0,69 h. by 0,925 w. — first found in the catalogue of 1817 (supposed to have been purchased at the Leipsic Easter Fair in 1751).

Road under trees in a valley. 1273
17 b — on canvas; 0,865 h. by 1,17 w. — first found in the catalogue of 1817.

BOTH. COPY AFTER JAN BOTH.

Bridge at the foot of a rock on which a castle is situated. 1274
15 a — on canvas; 0,845 h. by 1,155 w. — first found in the catalogue of 1765.

STOOP, DIRCK. Born at Utrecht about 1610; died there 1686. Painted for some time in Lisbon and in England.

Rest during the chase. Signed: *D. Stoop.* 1275
P 10 — on oak; 0,57 h. by 0,52 w. — first found in the catalogue of 1835.

Camp scene. 1276
9 a — on oak; 0,315 h. by 0,45 w. — acquired from Prague through Riedel in 1742.

STOOP, CORNELIS. Supposed to have been born in Hamburg about 1606. Details of his life not known.

STOOP (?) A rocky cave with a statue. 1277
P 5 — on oak; 0,29 h. by 0,505 w. — acquired through von Kaiserling in 1741.

SAFTLEVEN THE YOUNGER, HERMAN. Born at Rotterdam 1609 or 1610; died at Utrecht Jan. 5th 1685. Pupil of his father Herman in Rotterdam, but resident in Utrecht.

Hilly Landscape in the time of vintage. Monogram and *1649.* 1278
9 c — on oak; 0,225 h. by 0,17 w. — Guarienti inventory.

1279 View of a Valley with a fortification in the middle distance. Monogram and *165 .* ⟨The last cypher is indistinct.⟩
8 a — on oak; 0,315 h. by 0,415 w. — inventory of 1722.

1280 Castle on a steep rock above a valley. Monogram and *1656.*
7 b — on oak; 0,20 h. by 0,30 w. — inventory of 1722.

1281 The fortress of Ehrenbreitstein ⟨Hermannstein⟩ on the Rhine. Monogram and on the back: *Ehrenbritsteyn ofte Hermesteyn Anno 1656.*
7 b — on copper; 0,255 h. by 0,295 w. — inventory of 1722.

1282 Mountainous Landscape with a small chapel. Monogram and *1658.*
P 7 — on copper; 0,215 h. by 0,265 w. — inventory of 1722.

1283 Rocky Valley with a village and church. Monogram and *1660.*
P 1 — on oak; 0,445 h. by 0,575 w. — inventory of 1722.

1284 Valley with a ferry boat on the river. Monogram and *1662.*
P 6 — on oak; 0,36 h. by 0,47 w. — first found in the catalogue of 1817.

1285 Landscape on the Rhine. Monogram and *1662.* On the back: *„Costerspei" Herman Saftleven f . A . Utrecht Anno 1662.*
7 a — on copper; 0,15 h. by 0,23 w. — inventory of 1722.

1286 Hilly district, strongly fortified. Monogram and *1663.*
7 b — on oak; 0,24 h. by 0,33 w. — not found in inventory before 1754.

1287 Landscape on the Rhine near Engers. Monogram and *1663.* On the back: *Engers Herman Saftleven f . A . Utrecht Anno 1663.*
7 a — on copper; 0,15 h. by 0,24 w. — inventory of 1722.

1288 Landscape near Cologne. Monogram and *1663.* On the back: *By Cuellen Herman Saftleven f . A . Utrecht Anno 1663.*
7 a — on copper; 0,15 h. by 0,235 w. — acquired after 1747.

1289 View of Utrecht. Monogram and *1664.*
16 a — on copper; 0,195 h. by 0,355 w. — inventory of 1722.

1290 Landscape near Brieg. Monogram and *1664.* On the back: *By Brieigh Herman Saftleven f . A . Utrecht Anno 1664.*
7 a — on oak; 0,17 h. by 0,265 w. — inventory of 1722.

1291 Signal Tower on the shore of a bay. Monogram and *1670.*
P 7 — on oak; 0,205 h. by 0,28 w. — inventory of 1722.

1292 The fortress of Ehrenbreitstein or Hermannstein. Monogram and *1674.* On the back: *Het Castell von Harmestein Herman Saftleven f . Utrecht Anno 1674.*
8 a — on oak; 0,285 h. by 0,38 w. — inventory of 1722.

Mountain and river Landscape with people bathing. Perhaps only a work of the school. Companion picture to No. 1294. 1293
7b — on copper, 0,25 h. by 0,34 w. — first found in the catalogue of 1817.

Mountain Landscape with a waterfall. Perhaps only a work of the school. 1294
9c — on copper, 0,25 h. by 0,335 w. — first found in the catalogue of 1817.

BLOEMAERT, HENDRICK. Born at Utrecht about 1601; died there Dec. 31st 1672. Son and pupil of Abraham Bloemaert.

A Man with a looking glass. Half-length. Signed: *H Bloemaert fc 16 . .* ⟨1648?⟩. 1295
P4 — on canvas, 0,665 h. by 0,525 w. — first found in the catalogue of 1872.

An Old Man praying. Three-quarter length. 1295 A
P4 — on canvas, 0,95 h. by 0,76 w. — inventory of 1722.

VERSCHURING, HENDRICK. Born at Gorkum 1627, drowned near Dordrecht April 26th 1690. Pupil of Jan Both in Utrecht.

Riders preparing to start. Signed: *H. Verschuring . f 1679.* 1296
Q3 — on oak, 0,635 h. by 0,475 w. — inventory of 1722.

Christ on the way to Golgotha. Signed: *H . Verschuring.* 1297
Q1 — on canvas, 0,805 h. by 1,22 w. — inventory of 1754.

LIN, HERMAN VAN, called STILHEID. Known to have lived in Utrecht between 1659 and 1670.

Cavalry Combat beneath the walls of a fortress. Signed: *H . v . Lin . fe . 1659.* 1298
18c — on oak, 0,45 h. by 0,635 w. — inventory of 1722.

Hunting party. Signed: *H . van Lin . fe.* Companion picture to No. 1300. 1299
9a — on oak, 0,22 h. by 0,27 w. — inventory of 1722.

Hunters resting in a court-yard. Signed: *H . v . Lin . fe.* 1300
9a — on oak, 0,225 h. by 0,27 w. — inventory of 1722.

D'HONDECOETER, MELCHIOR. Born at Utrecht 1636; died at Amsterdam April 3rd 1695. Pupil of his father Gijsbert and of his uncle J. B. Weenix in Utrecht.

A Bird of Prey in the poultry-yard. Signed: *M . D Hondekoeter.* 1301
16b — on canvas, 1,07 h. by 1,39 w. — acquired in 1724.

Hen and Chickens in a poultry-yard. Signed: *M D'Hondecoeter.* 1302
K3 — on canvas, 0,775 h. by 0,945 w. — acquired through von Kaiserling in 1741.

Dead Birds, and implements of the chase. Signed: *M . D'H . . . .* 1303
L1 — on canvas, 0,725 h. by 0,81 w. — acquired through Morel in 1740.

1304 Still-life with a kingfisher. Signed: *M . d . bondec.*
7c — on canvas; 0,56 h. by 0,47 w. — inventory of 1727.

1305 The Bird Concert.
47b — on canvas; 1,64 h. by 2,14 w. — inventory of 1727 (at that time at Moritzburg).

HAENSBERGEN, JOHANNES VAN. Born at Utrecht Jan. 2nd 1642; died at the Hague Jan. 10th 1705. Pupil of Cornelis van Poelenburgh.

1306 The "Good Tidings" to the Shepherds. Signed: *I . V. H.*
9b — on oak; 0,355 h. by 0,29 w. — inventory of 1722.

1307 The Adoration of the Shepherds. Signed: *I . V. H.*
9b — on oak; 0,365 h. by 0,29 w. — inventory of 1722.

1308 The Adoration of the Magi. Signed: *I . V. H.*
9b — on oak; 0,37 h. by 0,29 w. — Guarienti inventory.

1310 Rocky Landscape with women bathing. Signed: *H . B.*
9a — on oak; 0,215 h. by 0,265 w. — inventory of 1754.

1310A Portrait of a lady in hunting costume. Three-quarter length. Signed: *J . v . Haensbergen 1676.*
9a — on canvas; 0,41 h. by 0,35 w. — bequeathed by the President of the Court of Appeal E. F. Nossky in 1893.

VORSTERMANS, JOHANNES. Born at Bommel about 1643; died about 1699. Pupil of Herman Saftleven in Utrecht.

1311 VORSTERMANS (?) View from the fort.
16a — on oak; 0,15 h. by 0,215 w. — first found in the catalogue of 1817.

HOET, GERARD. Born at Bommel Aug. 22nd 1648; died at the Hague Dec. 2nd 1733.

1312 Flora with three children. Signed: *Hoet fe 1667* (?).
9c — on oak; 0,27 h. by 0,32 w. — inventory of 1722.

WYTMANS, MATTHEUS. Supposed to have been born at Gorkum about 1650; member of the Utrecht Guild in 1667; died there (?) about 1689. Pupil of H. Verschuring.

1313 The Lute-player. Three-quarter length. Signed: *M . Wijtmans . f .*
9a — on oak; 0,285 h. by 0,23 w. — first found in the catalogue of 1835.

MARIENHOF, A. Said to have lived in Utrecht about 1677.

1314 An Architect before a Princely Couple. Signed: *A . Marienhof f 1649.*
P5 — on oak; 0,485 h. by 0,64 w. — acquired through Riedel from Prague in 1742.

*1336* *Jan Vermeer van Delft*

*1559* *Rembrandt van Rijn*

## DELFT SCHOOL

MIEREVELT, MICHIEL JANSZ. VAN. Born at Delft May 1st 1567, died there June 27th 1641. Pupil of A. van Montfort in Utrecht.

Portrait of an elderly gentleman. Bust-length. 1315

M 2 — on oak, 0,71 h. by 0,56 w. — certainly found in the catalogue of 1765 (probably acquired through Heinecken in 1742).

Portrait of a gentleman with a letter in his hand. Half-length. 1316

K 3 — on oak, 0,74 h. by 0,635 w. — acquired in 1742 through Riedel from Prague.

Portrait of a lady. Half-length. 1317

K 3 — on oak, 0,74 h. by 0,62 w. — acquired in 1742 through Riedel from Prague.

Portrait of an old gentleman, leaning upon a stick. Three-quarter length. 1318

L 1 — on oak, 1,18 h. by 0,885 w. — acquired in 1742 through Riedel from Prague.

MIEREVELT. SCHOOL OF MICHIEL JANSZ. VAN MIEREVELT.

Portrait of a lady. Half-length. 1319

L 2 — on oak, 0,71 h. by 0,555 w. — first found in the catalogue of 1843 (supposed to have been acquired through Riedel from Prague in 1742).

Portrait of a man (the Merchant Grossa de Rynealmo of Amsterdam?) in a painted stone oval. Bust-length. Perhaps by P. Moreelse. 1320

L 2 — on oak, 0,76 h. by 0,60 w. — acquired in 1728 from Holland.

Portrait of a lady with a fan. Three-quarter length. According to some by G. Honthorst. 1321

L 1 — on oak, 1,17 h. by 0,885 w. — acquired in 1742 through Riedel from Prague.

MIEREVELT, PIETER. Born at Delft Oct. 5th 1596, died there Jan. 11th 1623. Son and pupil of M. J. Mierevelt.

Portrait of a young man with a sword. Three-quarter length. 1322

L 2 — on oak, 1,06 h. by 0,775 w. — first found in the catalogue of 1835 and described as a Pieter Mierevelt.

BRAMER, LEONHARD. Born at Delft Dec. 24th 1596, buried there Feb. 10th 1674. Influenced by Elsheimer in Rome.

The mocking of Christ. Signed: *L H Bramer 1637.* 1323

23 a — on oak, 0,795 h. by 0,585 w. — inventory of 1722 (acquired from Leipsic).

The prayer of King Solomon. Signed: *L . Bramer.* Companion picture to No. 1325. 1324

17 b — on oak, 0,735 h. by 1,095 w. — acquired in 1738.

1325 The Queen of Sheba before Solomon. Signed: *L . Bramer.*
17 b — on oak; 0,74 h. by 1,095 w. — acquired in 1738.

PALAMEDESZ. STYLE OF ANTHONIE PALAMEDESZ., called STEVAERTS. Born at Delft about 1600; died during a journey to Amsterdam Nov. 27th 1673. Under the influence of Mierevelt and Dirck Hals.

1326 A Gentleman leaning on a stick.
15 c — on canvas; 0,28 h. by 0,18 w. — first found in the catalogue of 1862.

PALAMEDES PALAMEDESZ., called STEVAERTS. Supposed to have been born in London 1607; died at Delft March 26th 1638. Younger brother of Anthonie Palamedesz.

1327 Skirmish of horsemen. Signed: *P . . . vaert. (1634?).*
15 b — on oak; 0,46 h. by 0,715 w. — first found in the catalogue of 1835.

POEL, EGBERT VAN DER. Baptised at Delft March 9th 1621; buried at Rotterdam July 19th 1664.

1328 Courtship in a peasant's room. Signed: *E V Poel 1648.*
13 b — on oak; 0,595 h. by 0,755 w. — purchased in 1876 at Amsterdam.

1329 Male and Female Peasant in a stable near an oven. Traces of the signature: *E . van der Poel,* still preserved.
13 b — on oak; 0,495 h. by 0,75 w. — acquired in 1741 through von Kaiserling.

1329 A Fire at night in a village. Signed: *P.*
P 7 — on oak; 0,185 h. by 0,235 w. — presented by Herr Ed. Cichorius in 1906.

AELST, WILLEM ⟨GUILLELMO⟩ VAN. Born at Delft 1626; probably died at Amsterdam 1683, or later. Pupil of his uncle Evert van Aelst at Delft.

1330 Dead Game with a partridge and a bullfinch. Signed: *Guilmo van Aelst 1644.*
7 c — on canvas; 0,56 h. by 0,47 w. — inventory of 1722.

1331 An oyster Breakfast. Signed: *Guillmo van Delst 1679.*
8 b — on canvas; 0,56 h. by 0,45 w. — acquired in 1741 through von Kaiserling.

AELST. STYLE OF WILLEM VAN AELST.

1332 Fruit near a stone tankard.
8 a — on canvas; 0,65 h. by 0,54 w. — acquired in 1741 through von Kaiserling.

OOSTERWYCK, MARIA VAN. Born at Nootdorp near Delft Aug. 20th 1630; died at Uitdam Nov. 12th 1693. Pupil of Jan Davidsz. de Heem.

1333 Fruit and cups. Signed: *Maria van Oosterwyck.* Companion picture to No. 1334.
7 a — on canvas; 0,705 h. by 0,56 w. — acquired in 1740 through Morel.

Flowers and shells. Signed: *Maria van Oosterwyck.* 1334
14 a — on canvas; 0,72 h. by 0,56 w. — acquired in 1740 through Morel.

VERMEER ‹VAN DER MEER› VAN DELFT, JAN. Baptised at Delft Okt. 31st 1632; buried there Dec. 15th 1675. Pupil of Carel Fabritius.

A Girl with her lover, a lute-player, and a woman on a balcony. Three-quarter length. Chef d'oeuvre of this master. Signed ‹inter-woven›: *JVMeer . 1656.* 1335
K3 — on canvas; 1,43 h. by 1,30 w. — acquired in 1741 from the Wallenstein Collection at Dux.

A Girl reading a letter at an open window. Three-quarter length. Traces of signatures on the right. 1336
10 b — on canvas; 0,83 h. by 0,645 w. — acquired in 1742 through de Brais from Paris.

## HAGUE SCHOOL

RAVESTEYN, JAN ANTHONISZ. VAN. Born at the Hague about 1575; buried there June 21st 1657.

RAVESTEYN ‹?› Portrait of a Commander in armour. Three-quarter length. Dated: *1605.* 1337
H1 — on canvas; 1,19 h. by 0,925 w. — first found in the catalogue of 1835 ‹supposed to have been acquired through Rossi from Italy in 1744›.

VENNE, ADRIAEN PIETERSZ. VAN DE. Born at Delft 1589; died at the Hague Nov. 12th 1662.

Peasants fighting. Grey monochrome. Inscription: *Mydnys.* Signed: *Av . D . Venne 1633.* 1337 A
store-rooms — on oak; 0,275 h. by 0,37 w. — purchased at the Fétis auction at Brussels in 1909 and presented to the Gallery.

MYTENS. Perhaps ISACK MYTENS. Member of the Hague Guild in 1622.

A portrait group of David Mytens, his wife Judith Hennings, and their five children. Three-quarter length. Inscriptions giving the names of the members of the group, their ages and the date *1624.* 1338
K4 — on canvas; 1,02 h. by 1,63 w. — purchased in Grünberg as a Daniel Mytens in 1883 ‹formerly in private hands in Copenhagen›.

GOYEN, JAN VAN. Born at Leyden Jan. 13th 1596; died at the Hague April 1656. Pupil of C. van Schilperoort and of Esaias van de Velde.

A Well near a peasant's cottage. Monogram: *VG* and *1633.* 1338 A
8 b — on oak; 0,55 h. by 0,80 w. — inventory of 1754.

1338B Winter on the river. Signed: *V Goyen 1643.* Companion picture to No. 1338C.
5b — on oak; oval; 0,68 h. by 0,905 w. — first found in the catalogue of 1812.

1338C Summer on the river. Monogram: *VG* and *1643.*
5b — on oak; oval; 0,68 h. by 0,905 w. — first found in the catalogue of 1812.

CROOS, ANTHONY VAN. Born 1606 or 1607. Proved to have been at the Hague from 1634 to 1662. School of van Goyen.

1338D River Landscape. Signed: *AV . Croos . F.*
8c — on oak; 0,275 h. by 0,335 w. — acquired in 1890 from the effects of M. B. Lindau, Inspector of the Gallery of Engravings.

LELIENBERGH, CORNELIS. Born at the Hague before 1626; member of the Hague Guild from 1646; died after 1672.

1339 Dead Birds. Signed: *C . Lelienbergh . f . 1654.*
14b — on oak; 0,56 h. by 0,455 w. — Guarienti inventory.

BEIJEREN, ABRAHAM VAN. Born at the Hague 1620 or 1621; died at Alkmaar after 1675.

1340 A Fish-stall. Monogram: *AVBF.*
49b — on canvas; 1,25 h. by 1,53 w. — taken from the store-rooms in 1856 (formerly in Erfurt).

LISSE, DIRK VAN DER. Member of the old guild at the Hague 1644 and of the new guild in 1656; buried there Jan. 31st 1669.

1340A Diana and her nymphs bathing.
9a — on oak; 0,605 h. by 0,91 w. — inventory of 1754 (supposed to have been acquired through Rigaud from Paris in 1742).

VERELST, PIETER. Painted at the Hague between 1643 and 1668; died at Hulst about 1678.

1341 An Old Man over a coal fire. Monogram: *PVE.*
8c — on oak; 0,22 h. by 0,20 w. — inventory of 1722.

1342 An Old Man reading. Monogram: *PVE.*
8c — on oak; 0,265 h. by 0,23 w. — inventory of 1722.

1343 An Old Woman winding yarn. Half-length.
12b — on canvas; 0,73 h. by 0,63 w. — acquired in 1741 through von Kaiserling.

BAEN, JAN DE. Born at Haarlem Febr. 20th 1633; buried at the Hague March 8th 1702. Pupil of J. A. Backer in Amsterdam.

1344 The Artist's own portrait. Three-quarter length.
L3 — on canvas; 1,07 h. by 0,94 w. — inventory of 1722.

NETSCHER, CASPAR. Born at Heidelberg 1639; died at the Hague Jan. 15th 1684. Pupil of Gerard Terborch.

A sick Lady with her physician. Signed: *CNetscher . 1664.* 1345
13 c — on copper; 0,27 h. by 0,22 w. — inventory of 1722.

The Letter-writer. Three-quarter length. Signed: *CNetscher fecit 1665.* 1346
8 c — on oak; 0,27 h. by 0,185 w. — inventory of 1722.

A Lady singing and a lute player, behind a stone window seat. Signed: *CNetscher Ao 1665.* 1347
17 c — on oak; 0,43 h. by 0,34 w. — G.-W. III, 10 — acquired in 1754 through Le Leu from the de la Bouexière Collection in Paris.

A Lady with her maid arranging her hair. Signed: *CNetscher . Ao . 1665.* 1348
17 c — on oak; 0,435 h. by 0,34 w. — first found in the catalogue of 1765 ‹supposed to have been acquired through Lemmers at Antwerp in 1710›.

A Lady standing at the harpsichord near a gentleman singing. Signed: *CNetscher f . 1666.* 1349
11 a — on oak; 0,595 h. by 0,46 w. — acquired in the same manner as No. 1347.

Portrait of a lady supposed to be Madame de Montespan, the Mistress of Louis XIV. Signed: *C . Netscher 1670.* 1350
17 c — on copper; 0,505 h. by 0,385 w. — Guarienti inventory ‹doubtless acquired through de Brais from Paris in 1742›.

Portrait of a lady supposed to be Madame de Montespan playing the harp, with her son the little Duc de Maine. Signed: *C . Netscher . Fec . 1671.* 1351
17 c — on copper; 0,48 h. by 0,37 w. — acquired in 1742 through de Brais from the Dubreuil Collection in Paris.

A Woman spinning. Signed: *C. Netscher.* Companion picture to No. 1353. 1352
13 c — on oak; 0,275 h. by 0,235 w. — inventory of 1722.

Woman sewing. On the left below are traces of an old signature. 1353
13 c — on oak; 0,275 h. by 0,235 w. — inventory of 1722.

Copy, see Appendix. 1354

TILIUS, JAN. Born at Hilvarenbeek. Member of the Hague Guild in 1683. Was living in London in 1694.

A Woman sewing. Three-quarter length. Signed: *J . Tilius . Pin . 1681.* 1355
11 b — on oak; 0,255 h. by 0,205 w. — inventory of 1722.

ROEPEL, COENRAET. Born at the Hague Nov. 6th 1678; died there Jan. 4th 1748. Pupil of Constantin Netscher.

1356 A Bunch of Flowers. Signed: *Coenraet Roepel f.*

8 c — on canvas; 0,895 h. by 0,67 w. — acquired in 1751 through Heinecken.

LIMBORCH, HENDRIK VAN. Born at the Hague March 6th 1682; died there Feb. 3rd 1759. Pupil of Adriaen van der Werff.

1357 Venus and Cupid.

7 c — on canvas from oak; 0,58 h. by 0,44 w. — doubtless acquired in 1727 at the Leipsic Easter Fair.

## HAARLEM SCHOOL

HALS THE ELDER, FRANS. Born at Antwerp, of Haarlem parents, 1580 or 1581; died at Haarlem Aug. 29th 1666. Pupil of Karel van Mander. Founder of a School in Haarlem.

1358 Portrait of a young man in a yellowish grey coat. Half-length. A picture of the artist's middle period. Companion picture to No. 1359.

11 b — on oak; 0,245 h. by 0,195 w. — acquired in 1741 from the Wallenstein Collection at Dux.

1359 Portrait of a young man in a black coat. Half length.

11 b — on oak; 0,245 h. by 0,20 w. — acquired in 1741 from the Wallenstein Collection at Dux.

HALS. COPIES AFTER FRANS HALS THE ELDER.

1360 Portrait of a man. Bust-length. The original in a private collection in Paris.

Q 1 — on oak; 0,34 h. by 0,25 w. — inventory of 1722.

1361 Portrait of a young lady. Half-length. Copy from a picture of the master or studio work.

M 2 — on canvas; 0,76 h. by 0,63 w. — purchased in Amsterdam in 1875.

HALS. SCHOOL OF FRANS HALS THE ELDER.

1362 Portrait of the painter Vincent Laurens van der Vinne. Half-length. Perhaps by the painter himself who was a pupil of Frans Hals and lived from 1629 to 1702.

14 a — on oak; 0,63 h. by 0,475 w. — acquired in 1874 from Dr. A. v. d. Willigen who had bought the picture from the van der Vinne family.

1363 Portrait of an old woman. Half-length.

M 2 — on oak; 0,745 h. by 0,55 w. — acquired in 1740 from Antwerp.

LAER, PIETER VAN, in Italy called BAMBOCCIO. Born July 13th 1582 at Haarlem; died there Jan. 30th 1642. In Rome from 1623 to 1639.

At the Wine Cask under the city wall. 1364
8a — on canvas attached to oak; 0,37 h. by 0,48 w. — inventory of 1754.

Peasants playing boccia ⟨bowls⟩. 1365
9c — on canvas; 0,495 h. by 0,645 w. — Guarienti inventory.

Roman Vagabonds in front of S. Maria del Popolo in Rome. 1366
12a — on canvas; 0,74 h. by 0,98 w. — Guarienti inventory.

The Master paying his labourers their wages. 1367
8a — on canvas; 0,40 h. by 0,48 w. — inventory of 1754 ⟨supposed to have been acquired in 1746 from the Ducal Gallery at Modena⟩.

POT, HENDRICK GERRITSZ. Born at Haarlem about 1585; died at Amsterdam Oct. 16th 1657. Style formed under the influence of the school of Frans Hals.

Portrait of a Gentleman ⟨probably Zacharias Hooftman⟩ in his room. Signed ⟨spurious⟩: . . . *Le Duc.* 1368
17a — on oak; 0,43 h. by 0,335 w. — first found in the catalogue of 1817 ⟨supposed to have been acquired at the Leipsic Fair, Easter 1751⟩.

The same Gentleman. Half-length. A weaker replica of the preceding. 1369
9a — on oak; 0,175 h. by 0,14 w. — inventory of 1754.

Playing Cards. Signed with Monogram *HP.* 1369A
13c — on oak; 0,495 h. by 0,515 w. — purchased in Baden-Baden in 1908.

CLAESZ., PIETER. Born at Burgsteinfurt in Westphalia about 1590; in Haarlem after 1617; buried there Jan. 1st 1661. The father of Claes Pietersz. Berchem.

Still-life with a tall gold cup. Monogram: *PC Ao 1624.* 1370
14a — on oak; 0,65 h. by 0,555 w. — purchased in Amsterdam in 1875.

HEDA, WILLEM CLAESZ. Born at Haarlem 1594; died there after 1679. Authentic proofs of his having been there from 1631 to 1678.

A Morning Repast ⟨luncheon⟩ with a blackberry pie. Signed: *Heda. 1631.* 1371
15b — on oak; 0,54 h. by 0,82 w. — purchased in Amsterdam in 1875.

GREBBER, PIETER DE. Born at Haarlem between 1590 and 1600; died after 1655. Pupil of his father Frans Pietersz. de Grebber.

The Finding of Moses. Monogram: *P. DG 1634.* 1372
K4 — on canvas; 1,695 h. by 2,285 w. — acquired through Grünberg from Brussels before 1722.

1373 Portrait of a lady in a cap with a feather. Bust-length. Monogram: *P DG.*
14 c — on oak; 0,63 h. by 0,56 w. — inventory of 1754.

1374 Portrait of a young man with a bow. Bust-length. Monogram: *P. DG 1631.*
14 c — on oak; 0,71 h. by 0,555 w. — Guarienti inventory.

1375 Portrait of a young man in a fur coat. Bust-length. Monogram: *P DG* and date, probably *1632.*
L 3 — on oak; 0,62 h. by 0,445 w. — inventory of 1754.

BRAY, SALOMON DE. Born at Amsterdam 1597; died in Haarlem May 11th 1664. After 1615 in Haarlem.

1376 A young Girl in a straw hat. Half-length. Signed: *S. Bray 1635.* Companion picture to No. 1377.
M 2 — on oak; 0,755 h. by 0,605 w. — Guarienti inventory ⟨formerly in the possession of Graf Wackerbarth⟩.

1377 A young Man with a wreath on his head. Half-length. Signed: *S Bray 1635.*
M 2 — on oak; 0,755 h. by 0,59 w. — Guarienti inventory ⟨formerly in the possession of Graf Wackerbarth⟩.

MULIER THE ELDER, PIETER. Haarlem Master. Proved to have lived after 1637; buried at Haarlem April 22nd 1670. Father of Pieter Mulier the Younger, called Cavaliere Tempesta.

1378 On the Sea-shore. Monogram: *PMVL.*
P 4 — on oak; 0,345 h. by 0,345 w. — first found in the catalogue of 1835.

BOLLONGIER, JAN. Proved to have been in Haarlem 1623 to 1642; latest date of a picture by him is 1644.

1379 BOLLONGIER ⟨?⟩ Flowers in a green wine-glass in front of a niche. Signed: *J. B. 1625.*
8 c — on oak; 0,28 h. by 0,20 w. — purchased in London in 1875.

ARTIST JHB.

1380 The Witches' Kitchen. Monogram: *JHB 1631.*
9 c — on oak; 0,22 h. by 0,28 w. — inventory of 1722.

VROOM, CORNELIS. Born about 1600 at Haarlem; buried there Sept. 16th 1661. Son and pupil of the marine painter Hendrick Vroom.

1381 Road through a wood with a hunter riding into it. Companion picture to No. 1382. Traces of the old signature.
16 c — on oak; 0,50 h. by 0,40 w. — acquired in 1876 at Leipsic through Grünberg.

1382 Road through a wood with a hunter riding out of it.
16 c — on oak; 0,48 h. by 0,405 w. — acquired in 1876 at Leipsic through Grünberg.

RUIJSDAEL, SALOMON VAN. Born at Haarlem ⟨Member of the Guild there 1623⟩, buried there Nov. 1st 1670. Attached himself to and formed his style after Esaias van de Velde and Jan van Goyen. Uncle of Jacob van Ruisdael.

Village under the trees. Monogram: *S v R 1633.* Companion picture to No. 1384. 1383

17 c — on oak; oval; 0,605 h. by 0,805 w. — first found in the catalogue of 1817.

River with wooded banks. 1384

17 c — on oak; oval; 0,605 h. by 0,805 w. — first found in the catalogue of 1817.

Cattle in the water. Signed: *S v Ruysdael 1661.* 1385

16 a — on oak; 0,505 h. by 0,60 w. — purchased in Hanover in 1874.

CODDE, PIETER. Born at Amsterdam 1599 or 1600; buried there Oct. 12th 1678. Formed his style under the influence of Frans Hals in Haarlem.

Soldiers tormenting a peasant. Monogram ⟨painted over⟩: *PC.* 1386

15 c — on oak; 0,305 h. by 0,225 w. — inventory of 1754.

Soldiers in the guard-room. Signed: *P. Codde f 1628.* 1387

13 c — on oak; 0,38 h. by 0,49 w. — purchased in Berlin in 1881.

DUCK, JACOB A. Born at Utrecht about 1600; died after 1660 probably in the Hague. Formed his style under the influence of Dirck Hals in Haarlem.

Musical Entertainment. Signed: *J A Duck.* 1388

12 a — on copper; 0,49 h. by 0,385 w. — purchased in Cassel at the sale by auction of the Habich Collection in 1892.

VAN DER MEER ⟨VERMEER⟩ VAN HAARLEM I., JAN. Born at Haarlem about 1600; buried there Feb. 8th 1670. Father of Jan Vermeer II.

View from the sand hills of the flat country of Holland. Signed: *Jv Meer.* 1388 A

16 c — on oak; 0,33 h. by 0,63 w. — purchased from O. Pein in Berlin in 1883.

POORTER, WILLEM DE. Painted at Haarlem, where he was still living in 1645. Pupil of Rembrandt's early period at Leyden.

Esther before Ahasuerus. Signed: *WD . P. 1645.* 1389

14 a — on oak; 0,40 h. by 0,32 w. — inventory of 1754.

The Woman taken in Adultery, before Christ. Signed: *WDP.* 1390

14 c — on oak; 0,635 h. by 0,495 w. — purchased at the Leipsic Easter Fair in 1743.

The Presentation of Christ in the Temple. The original by Rembrandt of 1631 in the Museum at the Hague. 1391

14 c — on oak; 0,60 h. by 0,485 w. — inventory of 1722.

MOLENAER, JAN MIENSE. Born at Haarlem about 1610; buried there Sept. 19th 1668. Pupil of Frans Hals.

1392 Tap-room in an inn, peasants singing, and a fiddler. Signed: *JMolenaer.*

13 a — on oak; 0,495 h. by 0,375 w. — acquired in 1874 from the Reede van Oudtshoorn Collection at Utrecht.

1393 A Fiddler in a room with a peasant family. A later work of the master.

P 8 — on oak; 0,38 h. by 0,325 w. — acquired in 1778 from the Spahn Collection.

1394 Peasants drinking by the fireside.

9 a — on oak; 0,42 h. by 0,53 w. — bequeathed by the President of the Court of Appeal, Nossky in 1893.

OSTADE, ADRIAEN VAN. Baptised at Haarlem Dec. 10th 1610; buried there May 2nd 1685. Pupil of Frans Hals.

1395 Hilarious Peasants in an inn. Youthful work of the master. Signed: *Av Ostade.*

16 b — on oak; 0,39 h. by 0,56 w. — inventory of 1722.

1396 Regular Guests in the village inn. Signed: *Av. Ostade 1660.*

16 c — on oak; 0,455 h. by 0,39 w. — acquired in 1754 through Le Leu from the de la Bouexière Collection in Paris.

1397 The Artist in his studio. Signed: *Av. Ostade 1663.*

16 c — on oak; 0,38 h. by 0,355 w. — acquired in 1754 through Le Leu from the de la Bouexière Collection in Paris (formerly in the Crozat Collection).

1398 Two Peasants regaling themselves. Three-quarter length. Signed: *Av. Ostade 1663.* Companion picture to No. 1399.

16 a — on oak; 0,305 h. by 0,26 w. — inventory of 1722.

1399 Two Peasants smoking. Three-quarter length. Signed: *Av. Ostade 1664.*

16 a — on oak; 0,30 h. by 0,255 w. — inventory of 1722.

1400 Men and Women in a village inn. Signed: *Av. Ostade 1679* (or *1674*).

16 c — on oak; 0,495 h. by 0,625 w. — first found in the catalogue of 1817 (supposed to have been acquired from Paris through Le Leu in 1751).

OSTADE. AFTER ADRIAEN VAN OSTADE.

1401 Dance in front of a village inn. Signed: *A. v. Ostade ft.*

P 10 — on canvas; 0,405 h. by 0,355 w. — acquired through von Kaiserling in 1741.

1402 See Appendix.

WIJCK, THOMAS. Born near Haarlem about 1616; buried there Aug. 19th 1677. Pupil of P. van Laer in Rome.

An Alchemist with a bottle in his hand. Signed: *T Wyck.* 1403
8c — on canvas; 0,39 h. by 0,56 w. — inventory of 1722.

An Alchemist with a money-bag in his hand. Signed: *T Wijck.* 1404
15 b — on canvas; 0,55 h. by 0,47 w. — inventory of 1722.

Italian Street Scene. Signed: *T Wyck.* 1405
14 a — on oak; 0,50 h. by 0,375 w. — first found in the catalogue of 1765.

HALS THE YOUNGER, FRANS. Born at Haarlem between 1617 and 1623; still living there in 1669. Pupil of Frans Hals the Elder.

Hille Bobbe and a man smoking. Three-quarter length. Monogram: *FH.* 1406
14 b — on canvas; 0,975 h. by 1,24 w. — acquired in 1874 from the Reede van Oudtshoorn Collection at Utrecht (in 1809 in the Cremer Collection at Brussels).

BRAY, JOSEPH DE. Born at Haarlem, died there May 16th 1664. Son of Salomon and brother of Jacob and Jan de Bray.

Still-life, with a poem in praise of the herring. Signed: *Jos. Bray 1656.* 1407
8 b — on oak; 0,57 h. by 0,485 w. — acquired through von Kaiserling in 1741.

WOUWERMAN, PHILIPS. Baptised at Haarlem May 24th 1619, died there May 19th 1668. Pupil of Jan Wijnants, influenced also by P. van Laer.

Landscape with a red-covered cart. Monogram: *PhW.* In the master's early style. 1408
9 a — on oak; 0,43 h. by 0,515 w. — G.-W. III, 23 — first found in the catalogue of 1817.

Harnessing a white horse. Early work of the master. 1408 A
7 b — on oak; 0,525 h. by 0,39 w. — Guarienti inventory.

A Horseman before a peasant's hut. Monogram: *Ph. W.* In the master's early style as are also the succeeding pictures. 1409
15 b — on oak; 0,235 h. by 0,305 — inventory of 1754.

Carter at an inn on a hill. Monogram: *Ph. W.* 1410
9 a — on oak; 0,37 h. by 0,49 w. — acquired in 1742 through Riedel from Prague.

The "good tidings" to the Shepherds. 1411
9 b — on oak; 0,345 h. by 0,38 w. — acquired in 1742 through Riedel from Prague.

A Hawking Party. Monogram spurious. 1412
15 a — on oak; 0,43 h. by 0,63 w. — acquired in 1708 from Lemmers of Antwerp.

Return from the Chase. Monogram: *Ph. W.* 1413
15 a — on oak; 0,43 h. by 0,61 w. — inventory of 1722.

1414 The stag hunt. A man with a horn on the white horse. Monogram: *Ph. W.*

8 b — on oak; 0,485 h. by 0,785 w. — acquired in 1742 through Rigaud from the Cabinet du Pile in Paris.

1415 The white Horse in a rocky gorge. Monogram: *PhfsW.*

14 a — on oak; 0,455 h. by 0,37 w. — inventory of 1722.

1416 The preaching of St. John the Baptist. Monogram: *Phfs. W.* Of the artist's middle period.

14 b — on canvas; 0,675 h. by 0,865 w. — Guarienti inventory (acquired from the Blondy Collection in Paris).

1417 Feeding the Poor on the steps of the monastery. Monogram: *PifsW.*

8 c — on oak; 0,325 h. by 0,36 w. — acquired in 1749 through Le Leu from Le Noir in Paris.

1418 The Horse-fair. Monogram: *Pifs. W.*

7 b — on canvas; 0,615 h. by 0,765 w. — Guarienti inventory (supposed to have been acquired from Antwerp in 1710; as late as 1739 in the Chevalier d'Orleans' Gallery in Paris).

1419 A camp on the river (also called "The Fair"). Monogram: *PhfsW.*

15 c — on oak; 0,32 h. by 0,41 w. — inventory of 1722.

1420 Halt at the smithy. Monogram: *Phfs. W* and (spurious) *PW.*

11 b — on canvas; 0,55 h. by 0,60 w. — acquired in 1751 from the Crozat Collection in Paris (formerly in the Tugny Collection).

1421 A hunting party fording a river. Monogram: *Phifs. W.*

7 b — on canvas; 0,64 h. by 0,73 w. — Guarienti inventory (doubtless acquired through Lemmers from Antwerp in 1708).

1422 The executioner's house. Monogram: *Phifs. W.*

16 a — on canvas; 0,56 h. by 0,685 w. — inventory of 1722.

1423 Landscape with dunes. The white horse drinking. Monogram: *PhfsW.*

15 b — on canvas; 0,285 h. by 0,36 w. — acquired in 1742 through Riedel from Prague.

1424 In the stable of the inn. Monogram: *Phifs. W.*

15 b — on canvas; 0,515 h. by 0,65 w. — acquired in 1749 through Le Leu from the Comtesse de la Verrue's Collection in Paris.

1425 The rider of the white horse, having dismounted, is embracing a girl. Monogram: *Phifs W.*

11 c — on canvas; 0,41 h. by 0,51 w. — Guarienti inventory (supposed to have been acquired through Lemmers from Antwerp in 1708).

1426 Halt before a smithy in the hills. Monogram: *Phfs. W.*

13 b — on canvas; 0,525 h. by 0,655 w. — acquired in 1749 from the Comtesse de la Verrue's Collection in Paris.

A horseman on a white horse in the inn yard. Monogram: *Phls W A 1649.* 1427

14 c — on oak; 0,325 h. by 0,365 w. — inventory of 1722.

Cavalry skirmish near a mountain fort. Monogram: *Phils. W.* 1428

7 a — on canvas; 0,69 h. by 0,82 w. — inventory of 1722.

Hawking party about to start. Monogram: *Phils. W.* Companion picture to No. 1430. 1429

16 b — on canvas; 0,81 h. by 1,045 w. — inventory of 1722 (taken from the Kunstkammer as early as 1707).

Hawking party about to start. Monogram (genuine?): *Phls W.* 1430

16 b — on canvas; 0,805 h. by 1,02 w. — inventory of 1722 (taken from the Kunstkammer as early as 1707).

Landscape with lake and hills. Horseman in a red cloak on the white horse. Monogram: *Phils W.* 1431

15 a — on canvas; 0,53 h. by 0,67 w. — doubtless taken from the Royal Apartments in 1741.

Rest during the chase. Monogram: *Phils W.* 1432

7 b — on oak; 0,47 h. by 0,645 w. — inventory of 1722.

A trumpeter on a white horse before a sutler's tent. Monogram: *Phils W.* 1433

13 b — on oak; 0,475 h. by 0,42 w. — inventory of 1722.

Fishermen on the dunes above the sea shore. The white horse feeding. Monogram: *Phils W.* 1434

1 b — on oak; 0,55 h. by 0,60 w. — inventory of 1754.

Hunters resting before a tavern in the rocks. The white horse without a rider. Monogram: *Phils W.* 1435

16 c — on canvas; 0,645 h. by 0,53 w. — first found in the catalogue of 1817.

Watering place for horses. A boy behind the rider on the white horse. Monogram: *Phils W.* 1436

9 a — on oak; 0,465 h. by 0,615 w. — Guarienti inventory.

A fight on the bridge. Monogram: *Phils W.* 1437

12 a — on canvas; 1,065 h. by 1,355 w. — inventory of 1722.

Riders halting before an inn. Monogram: *Phils W.* 1438

7 c — on oak; 0,40 h. by 0,475 w. — acquired in 1749 through Le Leu from the Crozat Collection in Paris.

Return from the chase (with the Bacchus fountain). Monogram: *Phils W.* Companion picture to No. 1440. 1439

12 c — on oak; 0,455 h. by 0,64 w. — Guarienti inventory (supposed to have been acquired in 1755 from the effects of Pasquier in Paris; formerly in the possession of Vicomte de Fontpertuis).

1440 Starting for the chase.
12 c — on oak; 0,45 h. by 0,64 w. — the same remarks apply as to the preceding.

1441 A sutler's tent with a standard bearer on the white horse. Monogram: *PhilsW.* Companion picture to No. 1442.
17 b — on oak; 0,36 h. by 0,435 w. — acquired in 1740 through Heinecken from Hamburg.

1442 Horsemen resting at a well. Monogram: *PhilsW.*
17 b — on oak; 0,355 h. by 0,41 w. — the same remarks apply as to the preceding.

1443 Collision between horsemen and a peasant's cart. Monogram: *PhilsW.*
8 c — on canvas; 0,56 h. by 0,78 w. — Guarienti inventory (supposed to have been acquired in 1742 through Rigaud from the du Pile Collection in Paris).

1444 The Waterfall. In the foreground a wagon with five horses. Monogram: *PhilsW.*
15 c — on copper; 0,30 h. by 0,385 w. — acquired in 1749 through Le Leu from the Comtesse de la Verrue's Collection in Paris.

1445 Boar and bear hunt in a valley. Monogram: *PhilsW.*
8 b — on canvas; 0,79 h. by 1,09 w. — acquired in 1749 from the de Vaux Collection in Paris.

1446 A smithy in the rocks, before which a white horse is being shod. Monogram: *PhilsW.*
16 c — on canvas; 0,625 h. by 0,51 w. — acquired in 1749 through Le Leu from Paris.

1447 Watering place for horses. On the right a castle with a cannon. Monogram: *PhilsW.*
15 a — on oak; 0,46 h. by 0,60 w. — inventory of 1722.

1448 Halt on the march. Monogram: *PhilsW.*
7 b — on canvas; 0,51 h. by 0,63 w. — acquired in 1749 through Le Leu from Paris.

1449 Stag-hunt near a river. Monogram: *PhilsW.* Companion picture to No. 1450.
9 b — on canvas; 0,715 h. by 1,29 w. — supposed to have been acquired in 1742 through de Brais from the Carignan Collection in Paris (formerly in the possession of the Comtesse de la Verrue).

1450 Camp by a river. In the foreground a kicking horse. Monogram: *PhilsW.*
9 b — on canvas; 0,715 h. by 1,28 w. — see remarks as the preceding.

1451 Fight between Turkish and Christian horsemen. Monogram: *PhilsW.*
11 a — on canvas; 0,825 h. by 1,045 w. — acquired in 1710 through Lemmers from Antwerp.

1452 Cavalry fight before a round tower. Monogram: *PhilsW.*
7 a — on canvas; 0,695 h. by 0,82 w. — acquired in 1782 through Raschke from Antwerp.

The gipsy camp. Monogram: *PhilsW.* 1453
7 c — on oak, 0,395 h. by 0,475 w. — Guarienti inventory (probably acquired through Graf Gotter).

Coast scene. A rider on a white horse speaking to fishermen. Monogram: *PhilsW.* 1454
9 c — on oak, 0,31 h. by 0,34 w. — acquired in 1741 through von Kaiserling.

A white horse being led by a peasant to water. Monogram: *PhilsW.* 1455
7 a — on oak, 0,335 h. by 0,27 w. — taken from the store-rooms in 1851.

A duel between horsemen. Monogram: *PhilsW.* 1456
17 b — on oak, 0,34 h. by 0,41 w. — acquired in 1751 from the Crozat Collection in Paris.

Cavalry fight near a ruined castle. Monogram: *PhilsW.* 1457
14 b — on canvas, 0,70 h. by 0,98 w. — inventory of 1722.

An excursion. Monogram: *PhilsW.* 1458
11 a — on canvas, 0,77 h. by 0,98 w. — acquired in 1710 through Jacob de Wit from Antwerp.

Small stable with three horses. Monogram: *PhilsW.* 1459
8 a — on oak, 0,27 h. by 0,35 w. — acquired in 1710 through Raschke from Antwerp.

Stable with travellers. Monogram: *PhilsW.* 1460
14 c — on oak, 0,295 h. by 0,38 w. — acquired in 1710 through Raschke from Antwerp.

Cavalry skirmish on rising ground. Monogram: *PhilsW.* 1461
7 a — on oak, 0,375 h. by 0,305 w. — inventory of 1754.

A train of baggage wagons attacked by robbers while crossing a stream. Monogram: *PhilsW.* 1462
8 a — on oak, 0,345 h. by 0,475 w. — Guarienti inventory.

Cavalry skirmish near a burning windmill. Monogram: *PhilsW.* 1463
15 b — on canvas, 0,545 h. by 0,665 w. — acquired in 1749 through Le Leu from the Crozat Collection in Paris (formerly in the Tugny Collection).

Horsemen fighting with peasants. Monogram: *PhilsW.* 1464
17 c — on canvas, 0,56 h. by 0,785 w. — acquired in 1749 through Le Leu from the Engraver Moyreau in Paris.

Fishermen on the river bank, drawing their net to land. Monogram: *PhilsW.* 1465
15 c — on oak, 0,31 h. by 0,36 w. — acquired in 1741 through von Kaiserling.

Hunting party starting. 1466
8 b — on canvas, 0,825 h. by 1,275 w. — acquired in 1749 from the de Vaux Collection in Paris.

1468 In front of the smithy. Monogram: *Phls. W* (genuine?). A finer original in Cassel.
9 b — on copper; 0,38 h. by 0,415 w. — inventory of 1754 (perhaps in the "Specification" of 1707, formerly in the possession of Vicomte de Fontpertuis in Paris).

1468 A -1474 Copies and imitations, see Appendix.

BEGA, CORNELIS PIETERSZ. Baptised at Haarlem Nov. 15th 1620; died there Aug. 27th 1664. Pupil of Adriaen van Ostade.

1476 Dance in the village inn. Signed: *C Bega.*
17 b — on oak; 0,465 h. by 0,445 w. — first appears in the catalogue of 1833.

BERCHEM, CLAES (NICOLAES) PIETERSZ. Bartised at Haarlem Oct. 1st 1620; died at Amsterdam Febr. 18th 1683. Pupil of his father Pieter Claesz. and of other masters.

1477 Landscape with sunset. A herdswoman asleep. Signed: *Berchem.*
9 c — on oak; 0,47 h. by 0,635 w. — acquired through Rigaud and Le Leu from Paris about 1743.

1478 Drovers and cattle on a mountain road. Signed: *Berichem.*
9 c — on oak; 0,245 h. by 0,315 w. — inventory of 1722 (acquired through Wackerbarth).

1479 A merchant prince receiving a Moor at his palace near the sea. Signed: *C Berchem f.*
9 a — on canvas formerly on wood; 0,94 h. by 0,985 w. — acquired in 1727 through Leplat.

1480 The good tidings to the shepsherds. Signed: *C Berighem 1649.*
17 b — on oak; 0,45 h. by 0,375 w. — acquired in 1741 through von Kaiserling.

1481 A castle in the forest. Signed: *Berchem f 1656.*
10 a — on canvas; 1,38 h. by 1,03 w. — acquired in 1742 through de Brais from Paris.

1482 Fishermen at a lake. Signed: *Berchem* and *1656.*
7 b — on oak; 0,41 h. by 0,60 w. — G.-W. III, 21 — acquired in 1754 through Le Leu from the de la Bouexière Collection in Paris.

1483 Herdsmen with flocks and herds going into a rocky valley. Signed: *Berchem f.*
16 b — on canvas; 1,17 h. by 1,335 w. — inventory of 1722.

1484 Landscape with ruins. Signed: *Berchem.*
7 c — on oak; 0,47 h. by 0,635 w. — acquired in 1742 through Riedel from Prague.

1485 Herdsmen at a mountain lake. Signed: *Berchem.*
9 c — on oak; 0,295 h. by 0,255 w. — inventory of 1722 (acquired through Wackerbarth).

1486 Herdsmen and flocks at a waterfall. Signed: *N Berchem.*
10 a — on canvas; 1,10 h. by 1,53 w. — acquired in 1749 through Le Leu from the Crozat Collection in Paris.

*1560* *Rembrandt van Rijn*

*1561* *Rembrandt van Rijn*

Herdsmen resting in a valley. Brown monochrome. Signed: *Berchem.* Companion picture to No. 1488. 1487
P 4 — on oak, 0,28 h. by 0,365 w. — acquired in 1741 through von Kaiserling.

Herdsmen and cattle near a dwelling in the rocks. Brown monochrome. Signed: *Berchem.* 1488
P 4 — on oak, 0,29 h. by 0,37 w. — acquired in 1741 through von Kaiserling.

Herdsmen beneath a high wall of rock. Signed: *Berchem 1659.* 1489
10 c — on oak, 1,555 h. by 1,40 w. — G.-W. II, 50 — acquired in 1749 through Le Leu from Madame Gersaint in Paris.

HEERSCHOP, HENDRICK. Born at Haarlem 1620 or 1621; died there after 1672. Pupil of Heda and of Rembrandt.

The Alchemist. Signed: *Heerschop* (only partially visible). 1490
12 a — on oak, 0,55 h. by 0,45 w. — acquired in 1741 through von Kaiserling.

OSTADE, ISACK VAN. Baptized at Haarlem June 2nd 1621; buried there Oct. 16th 1649. Pupil of his brother Adriaen.

Sports on the ice. Signed: *Isack van Ostade.* 1491
13 c — on oak, 0,335 h. by 0,595 w. — acquired in 1754 from the de la Bouexière Collection in Paris.

WIJNANTS, JAN. Born about 1625 in Haarlem; died probably at Amsterdam early in 1684.

Road by a wood. Signed: *J. Wynants 1659.* 1491 A
13 b — on canvas, 0,625 h. by 0,72 w. — inventory of 1754.

Road by the side of a hill. Signed: *J. Wynants.* 1491 B
15 c — on oak, 0,31 h. by 0,415 w. — first found in the catalogue of 1817.

See Appendix. 1491 C

RUISDAEL, JACOB VAN. Born at Haarlem 1628 or 1629; buried there March 14th 1682. Pupil of his uncle Salomon Ruijsdael, perhaps also of Cornelis Vroom.

The Stag hunt. Signed: *Jv Ruisdael.* The animals no doubt by Adriaen v. d. Velde. 1492
12 c — on canvas, 1,075 h. by 1,47 w. — G.-W. III, 27 — inventory of 1754.

The Ford in the wood. Signed: *Jv Ruisdael.* 1493
16 a — on oak, 0,55 h. by 0,74 w. — purchased in 1743 at the Leipsic Easter Fair.

The Monastery. Monogram: *JvR.* 1494
11 a — on canvas, 0,75 h. by 0,96 w. — G.-W. III, 40 — inventory of 1754.

A Waterfall near a hill with a castle upon it. Signed: *Jv Ruisdael.* 1495
11 a — on canvas, 0,99 h. by 0,85 w. — acquired in 1740 through Morell.

1496 Bentheim Castle. Signed: *Jv Ruisdael.*
11 b — on oak, 0,55 h. by 0,835 w. — inventory of 1754.

1497 A Waterfall near a wooden bridge. Signed: *JvRuisdael.* Companion picture to No. 1498.
10 b — on canvas, 0,67 h. by 0,535 w. — inventory of 1722.

1498 A Waterfall near a wooded slope. Signed: *Jv Ruisdael.*
10 b — on canvas, 0,675 h. by 0,545 w. — inventory of 1722.

1499 Knoll with oaks. Monogram: *JvR.*
11 c — on oak, 0,38 h. by 0,52 w. — inventory of 1754.

1500 Road through the wood. Signed: *Jv Ruisdael.* Companion picture to No. 1501.
11 a — on canvas, 0,625 h. by 0,515 w. — Guarienti inventory.

1501 Waterfall with a fir tree. Signed: *Ruisdael.*
11 a — on canvas, 0,63 h. by 0,52 w. — Guarienti inventory.

1502 The Jewish burying ground. Signed: *Jv Ruisdael.*
11 c — on canvas, 0,84 h. by 0,95 w. — G.-W. III, 39 — inventory of 1754.

1503 A Village in a wood behind sand dunes. Signed: *Ruisdael.*
11 c — on canvas, 0,395 h. by 0,51 w. — acquired in 1751 through Riedel at the Leipsic Michaelmas Fair and presented to King Augustus III by Graf Wackerbarth.

1504 Canal with a village in the background.
16 a½ — on canvas, 0,57½ h. by 0,65 w. — first found in catalogue of 1765.

1505-1506 See Appendix.

ROMBOUTS, GILLES (JILLIS). Haarlem Master 1652, last mention of him there 1663. School of Ruisdael.

1510 Village Fair near a windmill. Monogram: *JRb 1657.*
8 a — on oak, 0,475 h. by 0,64 w. — first found in the catalogue of 1817.

ROMBOUTS, SALOMON. Haarlem Master about 1650, is mentioned as having died there 1702. Probably brother of the preceding. School of Ruisdael.

1510 A Huts under trees by the water-side.
17 c — on oak, 0,61 h. by 0,845 w. — purchased in Dresden from the art-dealer Ernst in 1876.

BERCKHEYDE, JOB ADRIAENSZ. Baptized at Haarlem Jan. 27th 1630, buried there Nov. 23rd 1693. Pupil of J. W. de Wet.

1511 The Great Church at Haarlem (interior). Signed: *J Berckheyde 1665.*
13 c — on oak, 0,61 h. by 0,85 w. — acquired in 1874 from the A. v. d. Willigen Collection at Haarlem.

BERGEN, DIRCK VAN. Born at Haarlem about 1640, painted there and in London till 1690. School of Adriaen van de Velde.

A Shepherd with his flock. Signed: *Dv Berg . . . 1682.* Companion picture to No. 1513. 1512
Store-rooms — on canvas, 0,315 h. by 0,37 w. — inventory of 1754.

A Shepherdess and her small boy. Signed: *DvB.* 1513
Store-rooms — on canvas, 0,31 h. by 0,37 w. — inventory of 1754.

A Herdsman's family. Signed: *Dv Bergen F.* Companion picture to No. 1515. 1514
P 7 — canvas on oak, 0,245 h. by 0,295 w. — inventory of 1754.

Cattle by the wood side. 1515
P 7 — on canvas, 0,25 h. by 0,30 w. — inventory of 1754.

HEEREMANS, THOMAS. Member of the Guild at Haarlem in 1664. Pictures dated from 1660 till 1692.

A Tent by a frozen river. Signed: *THmans. 1677.* 1515 A
50 a — on oak, 0,60 h. by 0,85 w. — inventory of 1722.

Sports on the ice, under the walls of a town. Signed: *THmans. 1677.* Companion picture to No. 1515 C. 1515 B
8 c — on oak, 0,60 h. by 0,84 w. — acquired in 1741 through von Kaiserling.

Sports on the ice, under the walls of a town. Signed: *THmans. 1677.* 1515 C
8 c — on oak, 0,605 h. by 0,84 w. — acquired in 1741 through von Kaiserling.

TEMPESTA. PIETER MULIER THE YOUNGER, called CAVALIERE TEMPESTA. Born at Haarlem 1637, died at Milan July 29th 1701. Son and probably pupil of Pieter Mulier the Elder. Further developed in Italy.

Landscape with a rain-storm. 1516
49 a — on canvas, 0,73 h. by 0,99 w. — acquired in 1741 through Vent. Rossi from Venice.

Landscape with a waterfall. Companion picture to No. 1518. 1517
Store-rooms — on canvas, 0,36 h. by 0,60 w. — acquired in 1741 through Vent. Rossi from Venice.

Landscape with a thunderstorm. In the foreground dead donkey. 1518
Store-rooms — on canvas, 0,355 h. by 0,595 w. — acquired in 1741 through Vent. Rossi from Venice.

Landscape with S. John the Baptist. Companion picture to No. 1520. 1519
7 c — on canvas, 0,35 h. by 0,48 w. — Gotter inventory (acquired from Vienna or Regensburg).

1520 Landscape near the sea.
7 c — on canvas; 0,35 h. by 0,48 w. — acquired through Gotter either from Vienna or Regensburg.

BERCKHEYDE, GERRIT ADRIAENSZ. Baptized at Haarlem June 6th 1638; drowned there June 14th 1698. Pupil of his elder brother Job.

1521 View of the "Dam" at Amsterdam with the Rathaus ⟨Town Hall⟩ built in 1648 by Jacob van Kampen; on the right in the foreground the "Stadtwaage", in the middle distance the "Nieuwe Kerk". Signed: *G Berck Heyde.*
8 c — on oak; 0,41 h. by 0,555 w. — Guarienti inventory.

1522 Riding out hawking. Signed: *Gerrit Berckheyde.* Companion picture to No. 1523.
16 b — on canvas; 0,53 h. by 0,625 w. — purchased in 1746 at Erfurt from the art-dealer G. Breitbarth.

1523 The Horse-fair. Signed: *Gerrit Berckheyde.*
16 b — on canvas; 0,53 h. by 0,625 w. — purchased in 1746 at Erfurt from the art-dealer G. Breitbarth.

ROMEYN, WILLEM. Born at Haarlem, died there after 1695. Pupil of Claes Berchem.

1524 Cattle resting. Signed: *WRomeyn.*
13 a — on oak; 0,43 h. by 0,37 w. — inventory of 1722.

HEEMSKERCK THE YOUNGER, EGBERT VAN. Born at Haarlem about 1634; died in London 1704 as is supposed. Pupil of P. de Grebber in Haarlem. Style of Teniers and Brouwers.

1525 Peasants in a tavern with soldiers. Monogram: *Hk.* Companion picture to No. 1526.
50 b — on canvas; 0,57 h. by 0,82 w. — inventory of 1722.

1526 Peasants smoking and drinking. Monogram: *Hk.*
50 b — on canvas; 0,58 h. by 0,825 w. — inventory of 1722.

HUCHTENBURGH ⟨HUGHTENBURG⟩, JAN VAN, Born at Haarlem 1646; died at Amsterdam 1733. Pupil of Thomas Wyck and others.

1527 Cavalry engagement between Christians and Turks. Dated: *1717* and signed: *J Hughtenburgh.*
P 11 — on canvas; 0,70 h. by 0,96 w. — purchased in 1722 at the Leipsic Easter Fair.

1528 Cavalry engagement with some men hanging on trees in the middle-distance. Monogram: *JHB 1718* ⟨1710?⟩.
P 6 — on canvas; 0,575 h. by 0,695 w. — inventory of 1722.

Cavalry engagement with a fort in the middle-distance. Monogram: *JHB 1720* (1710?). 1529
P 6 — on canvas, 0,575 h. by 0,695 w. — purchased in 1722 at the Leipsic Easter Fair.

Cavalry engagement near a windmill. Monogram: *JHB.* Companion picture to No. 1531. 1530
P 9 — on canvas, 0,535 h. by 0,625 w. — inventory of 1722.

Attack on a mail coach. 1531
P 9 — on canvas, 0,535 h. by 0,625 w. — inventory of 1722.

Cavalry engagement. 1532
49 c — on canvas, 1,555 h. by 2,10 w. — inventory of 1722.

VAN DER MEER (VERMEER) III, JAN. Baptized at Haarlem Nov. 29th 1656, died there May 28th 1705. Pupil of his father Jan Vermeer II and of Berchem.

Ferry on a mountain lake. Signed: *J. v. dr Meer 1689.* 1533
P 6 — on oak, 0,345 h. by 0,41 w. — inventory of 1754.

Flocks resting in front of a shepherd's hut. Signed: *J. van Meer fc.* 1534
12 a — on canvas, 0,84 h. by 1,08 w. — acquired in 1741 through von Kaiserling.

DUSART, CORNELIS. Born at Haarlem April 24th 1660, died there Oct. 1st 1704. Pupil of Adriaen van Ostade.

Mother and child in a peasant's room. Signed: *C. Dusart. 1679.* 1535
16 c — on oak, 0,385 h. by 0,34 w. — first found in the catalogue of 1835.

Peasants playing skittles. Signed: *Corn: Du Sart. fe 1688.* 1536
16 c — on canvas, 0,89 h. by 0,735 w. — acquired in 1874 from the Reede van Oudtshoorn Collection at Utrecht.

Peasants brawling at a card table. Signed: *Dusart 1697.* 1537
13 b — on copper, 0,205 h. by 0,255 w. — first found in the catalogue of 1817.

NIKKELEN, JAN VAN. Born at Haarlem 1656, died at Cassel 1716. Pupil of his father Isaak van Nikkelen.

Landscape with a palm tree. Companion picture to No. 1539. 1538
8 b — on canvas, 0,575 h. by 0,73 w. — inventory of 1754 (supposed to have been purchased at the Leipsic Easter Fair in 1751).

Landscape with a waterfall. 1539
8 b — on canvas, 0,575 h. by 0,73 w. — inventory of 1754 (supposed to have been purchased at the Leipsic Easter Fair in 1751).

## AMSTERDAM SCHOOL

VOORT, CORNELIS VAN DER. Born at Antwerp 1576; buried at Amsterdam Nov. 2nd 1624. Pupil of Corn. Ketel in Amsterdam.

1539 A Portrait of a red-bearded gentleman. Three-quarter length. Signed: *Aetatis suae 38. Anº 1618.*

47 a — on canvas; 1,135 h. by 0,775 w. — purchased at Grünberg in Saxony in 1876.

D'HONDECOETER, GILLES CLAESZ. Born at Mechlin; died at Amsterdam Sept. 1638. The father of Gijsbert, and grandfather of Melchior d'Hondecoeter.

1540 Road through a village. Monogram: *GDH A 1629.*

14 a — on oak; 0,335 h. by 0,465 w. — acquired in 1741.

JONSON ⟨JANSSENS, JANSON⟩ VAN CEULEN, CORNELIS. Born in London Oct. 14th 1593; died towards 1664 in Amsterdam or Utrecht. Painted 1618 till 1643 in England.

1541 Portrait of a gentleman. Three-quarter length. Signed: *Cors Jonson van Ceulen . fecit 1651.* Companion picture to No. 1542.

M 3 — on canvas; 1,12 h. by 0,90 w. — inventory of 1754 ⟨supposed to have been purchased in 1751 at the Leipsic Michaelmas Fair⟩.

1542 Portrait of a lady. Three-quarter length. Signed: *Cors Jonson van Ceulen fecit 1651.*

M 3 — on canvas; 1,12 h. by 0,90 w. — inventory of 1754 ⟨supposed to have been purchased in 1751 at the Leipsic Michaelmas Fair⟩.

KEYSER, THOMAS HENDRICKSZ. DE. Born at Amsterdam 1596 or 1597; buried there June 7th 1667.

1543 Two Horsemen. Monogram: *TDKF . 1661.*

11 c — on canvas; 0,98 h. by 0,925 w. — purchased in Vienna in 1880 ⟨formerly in England⟩.

VRIES, ABRAHAM DE. Born at Rotterdam; died probably at the Hague about 1650. Developed under the influence of Thomas de Keyser and Rembrandt in Amsterdam.

1544 Portrait of a gentleman. Bust-length. Signed: *Fecit A . de Vr . . . Aº 1639.*

K 1 — on oak; 0,705 h. by 0,52 w. — purchased in Holland in 1728 and described as the Burgomaster of Brussels.

CAMPHUYSEN, RAFEL GOVERTSZ. Born at Gorkum 1597 or 1598; buried at Amsterdam Oct. 23rd 1657. Pupil of his father Govert.

1545 Moonlight view of a village on a river. Signed: *R . Camphuijsen.* Companion picture to No. 1546.

P 7 — on oak; 0,47 h. by 0,63 w. — inventory of 1754.

Village on a river, by moonlight. Signed: . . . *phuijsen.* 1546
P 7 — on oak; 0,475 h. by 0,625 w. — inventory of 1754.

BREENBERGH, BARTHOLOMEUS. Born at Deventer 1599 or 1600; died before March 1659, as is supposed at Amsterdam, where he was engaged in painting for a long time.

Distribution of bread, during the famine in Egypt. Signed: *B Breenbergh fecit Anno 1644.* 1547
13 b — on oak; 0,485 h. by 0,685 w. — acquired in 1754 through Le Leu from the de la Bouexière Collection in Paris (formerly in the Braamkamp Collection at Amsterdam).

MOEIJAERT, CLAES. Born probably at Amsterdam shortly before 1600; died at Amsterdam after 1659, probably 1669. Developed under the influence of Elsheimer in Italy.

Joseph being cast by his brethren into the pit. Signed (not very distinctly): *CM* (interwoven) *16* . . . Hitherto ascribed to Elsheimer. 1547 A
21 a — on copper; 0,225 h. by 0,28 w. — in the inventory of 1722 described as an Elsheimer.

DUYSTER, WILLEM CORNELISZ. Born at Amsterdam about 1600; buried there Jan. 31st 1635. Pupil of Pieter Codde.

Soldiers fighting over the division of booty. Signed: *Duster.* 1548
8 c — on oak; 0,395 h. by 0,585 w. — acquired in 1877 in Dresden from Frau Bertha Hoffmann.

VLIEGER, SIMON DE. Born at Rotterdam about 1601; died at Weesp in March 1653. Supposed to have been a pupil of Willem van de Velde the Elder.

Storm on a rocky coast. Signed: *S. de Vlieger.* Companion picture to No. 1550. 1549
8 a — on oak; 0,305 h. by 0,39 w. — inventory of 1754.

VLIEGER (?) Skating on a sheet of ice with low lying shore. The indistinct signature is perhaps to be read *PB* (Phil. Bools?). 1550
8 a — on oak; 0,305 h. by 0,39 w. — inventory of 1754.

NEER, AERT VAN DER. Born probably at Gorichem 1603; died at Amsterdam Nov. 9th 1677.

Moonlight on the river near a town. Monogram: *AVDN.* Companion picture to No. 1553. 1552
11 a — on oak; 0,46 h. by 0,70 w. — inventory of 1754 (supposed to have been acquired from Antwerp in 1708).

Evening on the river near a town. Monogram: *AVDN.* 1553
11 a — on oak; 0,465 h. by 0,70 w. — inventory of 1754 (supposed to have been acquired from Antwerp in 1708).

Canal in a village, by daylight. Monogram: *AVDN.* 1554
13 c — on oak; 0,315 h. by 0,36 w. — Guarienti inventory.

1555 Village on fire by a river, at night. Monogram: *AVDN.*

13 b — on oak; 0,575 h. by 0,74 w. — first found in the catalogue of 1876. Property of H. M. the King.

REMBRANDT, HARMENSZ. VAN RIJN. Born at Leyden July 15th 1606; buried at Amsterdam Oct. 8th 1669. Pupil of Jacob van Swanenburgh at Leyden, and of Pieter Lastman in Amsterdam.

1556 Portrait of Saskia van Uijlenburgh, as a young girl. She became Rembrandt's wife in June 1634. Bust-length. Signed: *Rembrandt . fe . 1633.*

14 c — on oak; 0,525 h. by 0,445 w. — first found in the catalogue of 1817.

1557 Portrait of Willem Burggraeff. Bust-length. Signed: *Rembrandt fec 1633.* The companion picture, a portrait of the wife of the person here depicted is in the Städel Institute at Frankfort-on-Main.

K 1 — on oak; 0,675 h. by 0,52 w. — inventory of 1722.

1558 Ganymede in the talons of the eagle. Signed: *Rembrandt . fe 1635.*

K 3 — on oak; 1,715 h. by 1,30 w. — G.-W. III, 2 — acquired in 1751 through Heinecken from Hamburg (purchased in 1716 at an auction sale at Amsterdam).

1559 The artist's own portrait with his wife Saskia on his knee. Three-quarter length. Signed: *Rembrant f.* Painted about 1635.

K 3 — on canvas; 1,61 h. by 1,31 w. — acquired after 1749 from Paris through Le Leu.

1560 Samson putting forth his riddle at the wedding feast. Signed: *Rembrandt . f . 1638.*

K 1 — on canvas; 1,265 h. by 1,755 w. — inventory of 1722.

1561 The Bittern-shooter. Three-quarter length. Signed: *Rembrandt fe 1639.*

K 1 — on oak; 1,21 h. by 0,89 w. — Guarienti inventory.

1562 Portrait of Rembrandt's wife Saskia with a red flower in her right hand. Three-quarter length. Signed: *Rembrandt . f 1641.*

K 3 — on oak; 0,985 h. by 0,825 w. — acquired in 1742 from the Araignon Collection in Paris.

1563 The sacrifice of Manoah and his wife. Signed: *Rembrandt f 1641.*

K 1 — on canvas; 2,42 h. by 2,83 w. — G.-W. II, 47 — Guarienti inventory.

1564 An old woman weighing gold. Three-quarter length. Signed: *Rembrandt f 1643.* The signature probably spurious.

K 2 — on canvas; 1,13 h. by 0,995 w. — inventory of 1754.

1565 Portrait of a young warrior. Bust-length. Signed: *Rembrandt . f 1643.*

K 1 — on canvas; 0,765 h. by 0,67 w. — Guarienti inventory.

Christ being laid in the tomb. A studio replica, retouched by the master's own hand, the original of which was completed as early as 1639, is now in the Munich Pinakothek. Signed: *Rembrandt . f . 1653.* 1566

10 a — on canvas; 0,975 h. by 0,685 w. — acquired in 1763 from the effects of Guill. Lormier of the Hague (formerly in the possession of the Douairière v. d. Santen-Munter).

Portrait of an old man with a beard, in a black cap. Half-length. Signed: *Rembrandt . f . 1654.* 1567

K 3 — on oak; 1,02 h. by 0,78 w. — supposed to have been acquired from Paris in 1742 but were probably from Poland at an earlier date.

Portrait of a gentleman with a red cap trimmed with fur, seated in an arm chair. Half-length. Painted about 1656. 1568

K 2 — on canvas; 0,985 h. by 0,685 w. — certainly mentioned in catalogue of 1765.

The artist's own portrait with a sketch-book. Half-length. Signed: *Rembrandt f 1657.* 1569

K 2 — on canvas; 0,855 h. by 0,65 w. — inventory of 1722.

Portrait of a man with pearls on his hat. Three-quarter length. Painted about 1667. 1570

K 2 — on canvas; 0,82 h. by 0,71 w. — inventory of 1722 (acquired from Poland).

Portrait of an old man with a stick. Painted about 1645, hat and cloak were repainted in the XVIII. century. 1571

K 3 — on canvas; 0,955 h. by 0,805 w. — G.-W. II, 48 — Guarienti inventory (supposed to have been acquired from the Carignan Collection in Paris).

## REMBRANDT. OLD COPIES FROM REMBRANDT.

See Appendix. 1572

The Rabbi. Three-quarter length. The original (painted in 1635) is at Chatsworth. 1572 A

K 3 — on canvas; 0,905 h. by 0,735 w. — acquired in 1725, with out doubt through Leplat.

## REMBRANDT. SCHOOL OF REMBRANDT.

Portrait of Rembrandt (?) in a red cloak. Bust-length. Probably by Govert Flinck. 1573

14 a — on oak; 0,535 h. by 0,46 w. — doubtless mentioned in the inventory of 1722.

Mountain landscape with a watermill. Perhaps by Aert de Gelder. 1575

12 a — on canvas; 0,785 h. by 1,05 w. — first mentioned in the catalogue of 1812.

Portrait of a man of the people. Bust-length. Indistinctly signed (genuine?): *Rembrandt 1636.* 1576

8 c — on oak; 0,215 h. by 0,165 w. — mentioned as a Rembrandt in the inventory of 1722.

REMBRANDT. SCHOOL AND STYLE OF REMBRANDT.

1577 Two old people in a room.
P 8 — paper on canvas; 0,29 h. by 0,36 w. — acquired in 1871 by exchange from the gallery of engravings.

1578 See Appendix.

1579 Dædalus and Icarus. Three-quarter length.
L 3 — on canvas; 1,14 h. by 0,98 w. — acquired in 1731 through Leplat.

1580 The Three Maries at the Sepulchre.
P 7 — on oak; 0,645 h. by 0,495 w. — acquired in 1727 through Leplat.

1580A A beardless old man in a turban. Bust-length. Signed: *Rembrandt 1636* (spurious).
66 c — on oak; 0,19 h. by 0,155 w. — Guarienti inventory.

1580B A man dressed in brown. Bust-length. Signed: *Remb.* (spurious).
66 c — on oak; 0,195 h. by 0,16 w. — inventory of 1754.

1580C An old woman. Half-length.
65 b — on oak; 0,475 h. by 0,37 w. — acquired in 1741 through von Kaiserling.

LIEVENS, JAN. Born at Leyden Oct. 24th 1607; buried at Amsterdam June 8th 1674. Fellow pupil with Rembrandt, of Pieter Lastman in Amsterdam.

1581 A young warrior in profile. Bust-length. Signed: *L.*
M 3 — on oak; 0,54 h. by 0,46 w. — inventory of 1722.

1582 An old man in profile. Bust-length.
L 3 — on oak; 0,53 h. by 0,42 w. — purchased in 1742 at the Leipsic Easter Fair.

BACKER, JACOB ADRIAENSZ. Born at Harlingen 1608 or 1609; died at Amsterdam Aug. 27th 1651. Formed his style under the influence of Rembrandt.

1583 Portrait of an old man in a fur cloak. Bust-length. Monogram: *JAB.*
K 3 — on canvas; 0,655 h. by 0,54 w. — first found in catalogue of 1835.

1584 Portrait of a young married woman. Bust-length. Monogram (genuine?): *JAB.*
48 c — on canvas; 0,675 h. by 0,605 w. — inventory of 1722 (acquired from Poland).

1585 An old man with a bald head. Bust-length.
12 b — on canvas; 0,635 h. by 0,53 w. — inventory of 1722 (acquired from Poland).

1586 A young man dressed in red. Bust-length.
K 1 — on oak; 0,71 h. by 0,60 w. — inventory of 1722.

1587 A young man in a red cloak and dark hat with a feather. Bust-length.
K 3 — on oak; 0,72 h. by 0,55 w. — first found in Catalogue of 1835 (supposed to have been acquired through Hagedorn from Hamburg).

KONINCK, SALOMON. Born at Amsterdam 1609; buried there Aug. 8th 1656. Formed his style under the influence of Rembrandt.

The Hermit. Three-quarter length. Signed: *S. Koninck Aº 1643.* 1589

K 2 — on canvas; 1,21 h. by 0,995 w. — G.-W. III, 43. — inventory of 1722.

The Astronomer. Half-length. Inscription: *Daniel Co . . . Aº 16 . . .* 1589A

K 1 — on canvas; 1,085 h. by 0,87 w. — No doubt to be found in the inventory of 1722.

Portrait of an old man with gold cord on his cap. Bust-length. 1589B

L 3 — on canvas; 0,57 h. by 0,45 w. — inventory of 1722.

FABRITIUS, BARENT. Lived in Leyden from 1657 to 1659, still alive in 1672. Pupil of Rembrandt.

Portrait of a young woman putting on a pearl bracelet. Bust-length. Copy from Rembrandt's portrait of Hendrickje Stoffel painted in 1663, now in the possession of Mr. B. Altman of New York. 1591

K 3 — on canvas on wood; 0,78 h. by 0,625 w. — inventory of 1722.

ASSELIJN, JAN, called KRABBETJE. Born 1610 at Dieppe in France (or Diepen near Amsterdam); buried at Amsterdam Oct. 3rd 1652. Formed his style under the influence of P. van Laer in Rome.

Distribution of food to beggars at the door of a monastery. Signed: *JAsselin . 1647.* 1592

9 c — on canvas; 0,59 h. by 0,745 w. — Guarienti inventory.

Herdsman and cattle near ruins of columns. Monogram: *JA.* 1593

7 b — on canvas; 0,965 h. by 0,75 w. — inventory of 1722.

Herd-boy and cattle at the water side. Monogram: *JA.* 1594

13 a — on canvas; 0,435 h. by 0,355 w. — inventory of 1722.

The ford. 1594A

8 a — on canvas; 0,335 h. by 0,405 w. — Bequeathed in 1893 by the President of the Court of Appeal, E. F. Nossky.

HELST, BARTHOLOMEUS VAN DER. Born at Haarlem 1613; buried at Amsterdam Dec. 16th 1670. Pupil of Nicolaes Elias.

The Wife of the Burgomaster Andries Bicker of Amsterdam. Half-length. Signed: *B. van der. Helst 1642.* The companion picture is in the Rijksmuseum at Amsterdam. 1595

K 3 — on oak; 0,925 h. by 0,70 w. — acquired in 1876 from the Rühl Collection in Cologne.

A woman looking out from behind a green curtain. Bust-length. Signed: *B. van der Helst 1652.* 1596

K 3 — on canvas; 0,73 h. by 0,655 w. — inventory of 1722.

1597 Portrait of a young man. Bust-length.
M1 — on canvas, 0,705 h. by 0,555 w. — inventory of 1754 (acquired in 1751 at the Leipsic Easter Fair).

1598 See Appendix.

LOO, JACOB VAN. Born at Sluis 1614, died at Paris Nov. 26th 1670. Pupil of his father Jan van Loo. Academician in Paris.

1599 Paris and Œnone. Signed: *J: V: Loo.*
Store-rooms — on canvas, 2,12 h. by 1,72 w. — G.-W. III, 54 — inventory of 1734.

FLINCK, GOVERT. Born at Cleves Jan. 25th 1615, died at Amsterdam Febr. 2nd 1660. Pupil of Rembrandt.

1600 An old man in a red cap. Bust-length. Signed: *G. Flinck. f 1639.*
14a — on oak, 0,71 h. by 0,54 w. — first in the catalogue of 1765.

1601 A man in a black cap. Bust-length. Signed: *G: Flinck 1643.*
14a — on canvas, 0,665 h. by 0,535 w. — acquired in 1723 from the Wrzowecz Collection at Prague.

1602 David giving the letter to Uriah. Three-quarter length.
K3 — on oak, 1,505 h. by 2,185 w. — inventory of 1754.

BOL, FERDINAND. Baptized at Dordrecht June 24th 1616, buried at Amsterdam July 24th 1680. Pupil of Rembrandt.

1603 Repose of the Holy Family during the Flight into Egypt. Signed: *FBol. fecit 1644.*
K 2 — on canvas, 2,03 h. by 2,61 w. — acquired in 1743 at the Leipsic Easter Fair.

1604 Jacob's Dream. Signed: *F. Bol. fecit.*
K 2 — on canvas, 1,285 h. by 0,97 w. — inventory of 1722.

1605 Jacob before Pharaoh.
K 1 — on canvas, 1,70 h. by 2,14 w. — G.-W. III, 9 — Guarienti inventory.

1606 Portrait of a young man in a hat (the artist himself?). Bust-length.
14b — on canvas, 0,63 h. by 0,48 w. — inventory of 1722.

DORSTE, JACOB VAN. Born at Leyden, buried at Amsterdam Jan. 6th 1678. Painted in Amsterdam. Pupil of Rembrandt.

1607 Portrait of a Man in a Hat. Half-length. Signed: *Jv Dorste. fec.*
14c — on oak, 0,74 h. by 0,595 w. — inventory of 1722.

DROST (CORN. D. oder P. D.?). Pupil of Rembrandt, studied later in Italy, where he formed his style under the influence of C. Loth.

1608 DROST (?). Mercury and Argus. Three-quarter length.
L3 — on canvas, 1,165 h. by 0,985 w. — in the Guarienti inventory described as a Drost (acquired in 1748 through B. Benzoni from Venice).

KLOMP, AELBERT JANSZ. Born at Amsterdam 1618, died Dec. 20th 1688. Style of Paulus Potter.

Pasturage by the river-side. Signed: *A. Klomp f.* 1609
13 a — on canvas, 0,74 h. by 0,65 w. — acquired in 1742 through Riedel from Prague

LOOTEN, JAN. Born about 1618, probably at Amsterdam, died in England 1681. On his pictures are dates from 1656 to 1677.

Landscape with a shepherdess. Signed: *J Looten.* 1610
Q 3 — on copper, 0,405 h. by 0,49 w. — taken from the store-rooms in 1860.

Landscape with a gallows. Companion picture to No. 1612. Signed: *J Looten.* 1611
11 c — on copper, 0,40 h. by 0,49 w. — taken from the store-rooms in 1860.

Landscape with a loving couple. Signed: *J Looten.* 1612
Q 3 — on copper, 0,40 h. by 0,49 w. — taken from the store-rooms in 1860.

KONINCK, PHILIPS. Born at Amsterdam Nov. 5th 1619, buried there Oct. 4th 1688. Pupil of his brother Jacob and of Rembrandt.

Extensive Dutch landscape with a view from the dunes towards the flat country. 1612 A
10 a — on canvas, 1,22 h. by 1,65 w. — purchased in 1905 in London.

SCHRIECK, OTHO MARSEUS VAN. Born at Nymegen 1619 or 1620, buried at Amsterdam June 12th 1678.

Plants, with insects and amphibia. Signed: *Otho Marseus v. S. 1673 2 1.* 1613
15 c — on canvas, 0,69 h. by 0,53 w. — inventory of 1722.

Snake near a bird's nest. Signed: *Otho Marseus D. S. 1671. 2 – 1.* 1614
15 c — on canvas, 0,69 h. by 0,53 w. — inventory of 1722.

VICTORS ⟨VICTOR⟩, JOHANNES. Born at Amsterdam about 1620, died after 1676. Pupil of Rembrandt at Amsterdam.

The Finding of Moses. Signed: *Johs Victors fe. 1653.* Companion picture to No. 1616. 1615
K 2 — on canvas, 1,76 h. by 1,99 w. — first found in catalogue of 1835.

The Finding of the Cup in Benjamin's sack. Signed: *Johanes Victors fe.* 1616
K 2 — on canvas, 1,79 h. by 1,965 w. — first found in catalogue of 1835.

VICTOR, JACOMO. Painted about 1636 in Venice, about 1670 in Amsterdam, mentioned as being there in 1678.

A poultry-yard. Signed: *Jacomo Victor.* 1617
L 3 — on canvas, 1,12 h. by 0,96 w. — first found in catalogue of 1765 ⟨supposed to have been acquired in 1741 through v. Kaiserling⟩.

DUBBELS, HENDRICK. Born at Amsterdam 1620 or 1621; buried there June 9th 1676.

1617 A Rough sea with large and small vessels. Signed: *Dubbels.*
8b — on canvas; 0,51 h. by 0,51 w. — purchased in 1883 over Grünberg.

EECKHOUT, GERBRANDT VAN DEN. Born at Amsterdam Aug. 19th 1621; buried there Sept. 29th 1674. Pupil of Rembrandt.

1618 The Presentation of Christ in the Temple.
14b — on canvas; 0,675 h. by 0,84 w. — inventory of 1722.

1618 A Jacob's Dream. Signed: *G. v. Eeckhout fecit Aº 1669. 12 M|31.*
10a — on canvas; 1,28 h. by 1,04 w. — purchased in Cassel at the Habich auction sale in 1892.

WEENIX, JAN BAPTIST ⟨GIOVANNI BATTISTA⟩. Born at Amsterdam 1621; died near Utrecht 1660. Pupil of Abr. Bloemaert in Utrecht and of Claes Moeijaert in Amsterdam.

1619 The Meeting of Jacob and Esau. Signed: *Gio . Batta . Weenix.*
12a — on canvas; 1,01 h. by 1,35 w. — acquired in 1741 from the Wallenstein Collection at Dux ⟨until 1723 probably in the Wrzowecz Collection at Prague⟩.

1620 Poultry-yard near ruins. Signed: *Gio . Batta . Weenix f.*
K4 — on canvas; 0,78 h. by 0,945 w. — acquired in 1741 through v. Kaiserling.

1621 WEENIX ⟨?⟩ Campagna-landscape. Signed: *Giov . Ba . . . . . .*
15b — on canvas; 0,475 h. by 0,67 w. — acquired in 1742 from Prague through Riedel.

BEERSTRATEN, JAN ABRAHAMSZ. Baptized at Amsterdam May 31st 1622; died there July 1st 1666.

1622 Mouth of a river. Signed: *Beerstraten.*
13c — on oak; 0,555 h. by 0,455 w. — probably inventory of 1722.

1623 Storm on a rocky precipitous coast.
50a — on oak; 0,89 h. by 1,23 w. — inventory of 1722.

1624 See Appendix.

LUNDENS ⟨LUNDERS⟩, GERRIT. Baptized at Amsterdam Sept. 27th 1622; died there after 1677.

1625 A fiddler and a girl dancing. Signed: *G Lunders fe 1656.*
P8 — on oak; 0,42 h. by 0,355 w. — first mentioned in catalogue of 1818 ⟨supposed to have been acquired through Riedel from the Leipsic Fair, Easter 1751⟩.

1626 A girl sitting on a man's knee. Signed: *G Lun . . . . ft 1656.*
P8 — on oak; 0,315 h. by 0,29 w. — first mentioned in the "Specificatio" of 1707.

LINGELBACH, JOHANNES. Baptized at Frankfort-on-Main Oct. 10th 1622; died at Amsterdam Nov. 1674. Style formed under the influence of Phil. Wouwerman.

Harbour with a light-house. Signed: *I. Lingel Bach fecit.* 1627
9 b — on canvas; 1,085 h. by 0,895 w. — Guarienti inventory (supposed to have been acquired through Riedel at the Leipsic Fair, Easter 1751).

Country people on a road. 1628
13 b — on oak; 0,505 h. by 0,435 w. — inventory of 1722.

POTTER, PAULUS. Baptized at Enkhuizen Nov. 20th 1625; buried at Amsterdam Jan. 17th 1654. Pupil of his father Pieter Potter.

Herdsman with his oxen. Signed: *Paulus Potter . f . 1652.* Companion picture to No. 1630. 1629
13 a — on oak; 0,36 h. by 0,495 w. — inventory of 1722.

Cattle resting. Signed: *Paulus Potter . f . 1652.* 1630
13 a — on oak; 0,355 h. by 0,465 w. — inventory of 1722.

POTTER. COPY FROM PAULUS POTTER.

Huntsmen and dogs in the "Bosch" near the Hague. The original in the Kaiser-Friedrich-Museum in Berlin. The animals betray the hand of A. v. d. Velde. Signed: *Paulus Potter . Fec . 1652.* 1631
13 b — on canvas; 0,625 h. by 0,775 w. — in the inventory of 1754 described as by Paul Potter and Adriaen van de Velde.

DU JARDIN, KAREL. Born at Amsterdam 1622; died at Venice Nov. 20th 1678. Pupil of Nic. Berchem.

Milking goats in the Roman Campagna. Signed: *K . Du Jardin.* 1632
7 a — on oak; 0,23 h. by 0,29 w. — inventory of 1722.

An Ox. Signed: *K . Du Jardin f.* 1633
7 a — on oak; 0,26 h. by 0,35 w. — inventory of 1722.

Diogenes at the spring. Three-quarter length. Signed: *K . Du Jardin.* 1634
7 b — on oak; 0,425 h. by 0,31 w. — inventory of 1754.

VERBOOM, ADRIAEN HENDRICKSZ. Born at Rotterdam about 1628; died probably at Amsterdam 1670. Painted under the influence of Ruisdael in Haarlem (1650—1660) and in Amsterdam.

A village road under trees. Signed: *A v Boom f.* Companion picture to No. 1636. 1635
14 c — on canvas; 0,655 h. by 0,78 w. — first in catalogue of 1765.

A drove of pigs near an oak forest. Signed: *A v Boom f.* 1636
14 c — on canvas; 0,655 h. by 0,68 w. — first in catalogue of 1765.

VONCK, JAN. Painted in Amsterdam about 1670. Probably son and pupil of Elias Vonck.

1637 Roe-deer pursued by dogs. The landscape by Ruisdael. Signed with monogram: *J v R* and *J. Vonck. fe.*
Store-rooms — on canvas, 1,37 h. by 2,09 w. — inventory of 1754.

1637 A Dead birds on a stone table. Signed: *J. Vonck. f.*
8 a — on oak, 0,34 h. by 0,47 w. — bequeathed in 1893 by the President of the court of appeal E. F. Nossky.

1638 VONCK (?) A white pheasant and other dead birds. Probably by Elias Vonck (1605—1652).
P 10 — on oak, 0,74 h. by 0,595 w. — in the 1754 inventory referred to as a "Vunk".

HACKAERT, JAN. Born at Amsterdam 1629, died there probably 1699. Formed his style in Italy.

1639 Country road with figures, on the sunny slope of a hill.
8 b — on canvas, 0,975 h. by 1,10 w. — first in catalogue of 1835.

KALF, WILLEM. Born at Amsterdam 1621 or 1622, buried there Aug. 3rd 1693. Pupil of Hendrick G. Pot.

1639 A Interior of a kitchen. Signed: *W. Kalf.*
13 c — on oak, 0,265 h. by 0,21 w. — presented by Herr Eduard Cichorius in 1906.

1640 Still-life with glasses. Signed: *W. Kalf. 1661.*
P 8 — on canvas, 0,485 h. by 0,415 w. — acquired in 1741 through von Kaiserling.

BACKHUYSEN, LUDOLF. Born at Emden Dec. 18th 1631, buried at Amsterdam Nov. 17th 1708. Pupil of Allart van Everdingen.

1641 A sea fight between Dutch and English. Signed: *L. B.*
16 a — on canvas, 0,94 h. by 1,135 w. — inventory of 1754.

1641 A See Appendix.

MAES, NICOLAES. Born at Dordrecht Nov. 1632, buried at Amsterdam Dec. 24th 1693. Pupil of Rembrandt.

1642 Portrait of Mynheer Godard van Reede and Agrun. Bust-length. Signed: *N Maes 1676.*
16 a — on canvas, 0,445 h. by 0,325 w. — acquired in 1874 from the Reede van Oudtshoorn Collection at Utrecht.

BOSCH, PIETER VAN DEN. Born at Amsterdam about 1613, proved to have been there about 1660, in 1663 was in London, where he probably died.

1643 Kitchen scene. The signature *N. Maes* is spurious.
13 b — on oak, 0,58 h. by 0,725 w. — acquired in 1874 from the Reede van Oudtshoorn Collection at Utrecht.

*1563* *Rembrandt van Rijn*

*1604* *Ferdinand Bol*

VELDE THE YOUNGER, WILLEM VAN DE. Baptized at Leyden Dec. 18th 1633, died at Greenwich near London April 6th 1707. Pupil of his father W. van de Velde the Elder, and of S. de Vlieger.

Ships in a rough sea. Signed: *WVVJ.* 1644

13 a — on oak, 0,815 h. by 1,055 w. — purchased in London in 1874.

MOUCHERON, FREDERIK DE. Born at Emden 1633, buried at Amsterdam Jan. 5th 1686. Pupil of Jan Asselijn.

Wooded mountainous landscape with a hunter. Signed: *Moucheron fi.* 1645
Companion picture to No. 1646.

14 a — on canvas, 0,69 h. by 0,83 w. — acquired from Prague through Riedel in 1742.

Wooded mountain landscape with a quiet pond. Signed: *Moucheron.* 1646

14 a — on canvas, 0,69 h. by 0,81 w. — acquired in the same manner as the preceding.

See Appendix. 1647

Road on a hill slope. Signed: *Moucheron.* 1648

13 b — on canvas, 0,49 h. by 0,66 w. — acquired through von Kaiserling in 1741.

Wooded landscape with waterfalls. Signed: *Moucheron.* 1649

51 b — on canvas, 0,85 h. by 0,665 w. — inventory of 1754.

Park and river landscape with peacocks. 1650

13 b — on canvas, 0,505 h. by 0,66 w. — acquired through von Kaiserling in 1741.

MOUCHERON. SCHOOL OF FREDERIK DE MOUCHERON.

Landscape with a rainbow. 1651

Store-rooms — on canvas, 0,715 h. by 0,885 w. — first in catalogue of 1718.

A Castle on a river. 1652

Store-rooms — on canvas, 0,705 h. by 0,885 w. — taken in 1836 from the store-rooms.

MOUCHERON, ISAAC DE. Born at Amsterdam about 1670, died there July 20th 1744. Son and pupil of Frederik de Moucheron.

The castle grounds. Signed: *I. Moucheron. Fecit 1713.* 1653

8 a — on canvas, 0,27 h. by 0,345 w. — acquired through von Kaiserling in 1741.

NECK, JAN VAN. Born at Naarden 1636, died at Amsterdam 1714. Pupil of Jac. Backer.

A sacrifice to Pan by the side of a wood. Signed: *JvNeck f.* 1654

7 a — on canvas, 0,82 h. by 0,68 w. — acquired from Leipsic by the Crown Prince and presented to the King in 1751.

VELDE, ADRIAEN VAN DE. Baptized at Amsterdam Nov. 30th 1636; died there Jan. 21st 1672. Pupil of his father W. van de Velde the Elder and of Jan Wijnants and of Ph. Wouwerman.

1655 Pasturage, with a girl milking a cow. Signed: *A . v . Velde f 1659.*
13 b — on canvas; 0,59 h. by 0,715 w. — G.-W. III, 24 — inventory of 1722.

1656 A woman drinking. Three-quarter length. Signed: *A . v . Velde 1662.*
11 b — on oak; 0,215 h. by 0,19 w. — inventory of 1722.

1657 Cattle and sheep among some ruins. Signed: *A . v . Velde 1665.*
11 b — on canvas; 0,795 h. by 0,665 w. — first in catalogue of 1817.

1658 A herd of cattle in a gateway. Signed: *A . v . Velde . 1667.*
8 b — on canvas; 0,755 h. by 1,115 w. — Guarienti inventory.

1659 Sports on the ice on the moat of a town. Signed: *A . v . Velde f . 1665* (1669?).
14 c — on canvas stretched on walnut; 0,33 h. by 0,405 w. — acquired in 1754 through Le Leu from the de la Bouexière Collection in Paris.

1660 Pasturage near a leafless tree. Signed: *A . v . Velde f.*
14 c — on oak; 0,325 h. by 0,395 w. — Guarienti inventory.

HEYDE, JAN VAN DER. Born at Gorkum 1637; died at Amsterdam Sept. 28th 1712.

1661 A view of the town in old Brussels. Signed: *JVH 1678.*
16 a — on oak; 0,20 h. by 0,275 w. — first in catalogue of 1817.

1662 View of a Monastery in the hills. Signed: *VHeijde.* Companion picture to No. 1663.
11 b — on oak; 0,24 h. by 0,295 w. — first in catalogue of 1817 (perhaps previous in Guarienti inventory).

1663 The old Castle at Brussels. Signed: *J . v . der Heyde.*
11 b — on oak; 0,24 h. by 0,29 w. — first in catalogue of 1817.

1664 A street with Churches and Monasteries. Signed: *VHeijde.*
8 a — on oak; 0,325 h. by 0,435 w. — inventory of 1724.

HOBBEMA, MEINDERT. Born at Amsterdam 1638: died there Dec. 7th 1709. Pupil of Jacob van Ruisdael.

1664 A The Water-mill. Signed: *MHobbema.*
12 — on oak; 0,595 h. by 0,845 w. — acquired in 1899 at the Schubart auction in Munich (formerly in the gallery of the Duke of Courland and Sagan, then in the gallery of the Prince of Hohenzollern-Hechingen, from about 1883 in the Schubart Gallery at Dresden, afterwards at Munich).

1665 A road between huts under the trees. Signed: *MHobbema.*
13 a — on oak; 0,335 h. by 0,415 w. — purchased from Amsterdam in 1874.

WEENIX, JAN. Born at Amsterdam about 1640; died there Sept. 20th 1719. Pupil of his father Jan Baptist Weenix.

Still-life with a dead deer. Signed: *J. Weenix f 1689.* Companion picture to No. 1667. 1666

K 3 — on canvas; 1,275 h. by 1,69 w. — acquired in 1743 through Algarotti from the Casa Rumieri at Venice.

Still-life with a dead hare. Signed: *J. Weenix f 1690.* 1667

K 3 — on canvas; 1,30 h. by 1,70 w. — acquired in 1743 through Algarotti from Venice.

Still-life with a blue cushion. Signed: *J. Weenix 1689.* 1668

K 1 — on canvas; 0,97 h. by 0,71 w. — acquired in 1741 through von Kaiserling.

Still-life with a dead white cock. 1669

K 1 — on canvas; 1,005 h. by 0,805 w. — inventory of 1722.

See Appendix. 1670

NEER, EGLON HENDRIK VAN DER. Born at Amsterdam 1635 or 1636; died at Düsseldorf May 3rd 1703. Son of Aert van der Neer, pupil of Jacob van Loo.

The Lute-player. Three-quarter length. Signed: *van der Neer.* 1671

14 a — on oak; 0,365 h. by 0,295 w. — acquired in 1754 through Le Leu from the de la Bouexière Collection in Paris.

VERKOLJE, JAN. Born at Amsterdam Feb. 9th 1650; buried at Delft May 8th 1693. Pupil of Jan Lievens in Amsterdam.

Temptation. Signed: *JVerkolje.* 1672

17 a — on canvas; 0,70 h. by 0,66 w. — inventory of 1722.

STORCK, ABRAHAM. Born at Amsterdam about 1635; died there after 1704.

The harbour of Amsterdam. Signed: *A. Storck. F 1689.* 1673

13 c — on canvas; 0,71 h. by 0,855 w. — Guarienti inventory.

GRIFFIER, JAN. Born at Amsterdam 1656; died in London 1718. Style of Herm. Saftleven.

Mountain and river landscape. Signed: *J. Griffier F 1708 London.* Companion picture to No. 1676. 1675

P 11 — on oak; 0,655 h. by 0,875 w. — inventory of 1722.

Valley with a river and barges lying in harbour. Signed: *J. Griffier Fc. London.* 1676

P 11 — on oak; 0,645 h. by 0,865 w. — inventory of 1722.

Valley with people bathing. Signed: *J. Griffier. F.* 1677

Q 3 — on copper; 0,275 h. by 0,495 w. — inventory of 1722.

1678 A valley in which a fair is being held. Signed: *Griffier.* Companion picture to No. 1679.
P 9 — on copper; 0,525 h. by 0,665 w. — inventory of 1722.

1679 A valley with a number of figures. Signed: *Griffier.*
Q 3 — on copper; 0,525 h. by 0,66 w. — inventory of 1722.

1680 Fair in a valley. Signed: *Griffier.* Companion picture to No. 1681.
P 1 — on copper; 0,47 h. by 0,53 w. — inventory of 1722.

1681 Fair in a valley. Signed: *Griffier.*
P 11 — on copper; 0,47 h. by 0,53 w. — inventory of 1722.

1682 Valley with tents at the foot of a mountain. Signed: *J. Griffier.*
P 11 — on copper; 0,38 h. by 0,495 w. — inventory of 1722.

1683 Valley with an arched bridge before the town. Signed: *Griffier.*
Store-rooms — on oak; 0,465 h. by 0,585 w. — inventory of 1722.

1684 A castle above the valley. Signed: *Griffier.*
P 5 — on copper; 0,475 h. by 0,53 w. — inventory of 1722.

1685 River landscape with a harbour. Signed: *Griffier. F.* Companion picture to No. 1686.
P 6 — on oak; 0,375 h. by 0,48 w. — inventory of 1722.

1686 River landscape.
P 11 — on oak; 0,375 h. by 0,48 w. — inventory of 1722.

1687 Road by the forest stream.
9 b — on oak; 0,415 h. by 0,45 w. — inventory of 1722.

1688 Valley with a river and bay with a light-house.
Store-rooms — on copper; 0,465 h. by 0,525 w. — inventory of 1722.

1689 Water-mill in the mountains.
P 1 — on canvas; 0,445 h. by 0,60 w. — taken in 1741 from the royal apartments.

1690 See Appendix.

1691 Fair in a valley.
P 1 — on oak; 0,495 h. by 0,645 w. — acquired in 1727 through Leplat.

RUYSCH, RACHEL. Born at Amsterdam 1664 or 1665, died there Oct. 12th 1750. Pupil of Willem van Aelst.

1692 Fruit-piece with a stag-beetle. Signed: *Rachel Ruysch 1718.* Companion picture to No. 1693.
7 a — on copper; 0,74 h. by 0,615 w. — inventory of 1722.

1693 Flowers in a glass, a red and white tulip above the rest. Signed: *Rachael Ruysch.*
16 a — on copper; 0,735 h. by 0,615 w. — inventory of 1722.

Flowers and living creatures, in front of a rock. Signed: *Rachel Ruysch.* 1694

16a — on canvas, 0,715 h. by 0,565 w. — inventory of 1754 (supposed to have been acquired through Riedel at the Leipsic Easter Fair of 1751).

VERKOLJE, NICOLAES. Born at Delft April 11th 1673, died at Amsterdam Jan. 21st 1746. Pupil of his father Jan Verkolje.

A market scene. 1696

16b — on canvas, 0,47 h. by 0,37 w. — acquired in 1874 from the Reede van Oudtshoorn Collection at Utrecht.

HUYSUM, JAN VAN. Born at Amsterdam April 15th 1682, died there Feb. 7th 1749. Pupil of his father Justus van Huysum.

A bunch of flowers in a glass, and an orange. Signed: *Jan Van Huysum Fecit.* 1697

17b — on canvas, 0,925 h. by 0,70 w. — inventory of 1754 (supposed to have been acquired through Heinecken in 1751).

A bunch of flowers in an earthenware vase, and a bird's nest. Signed: *Jan Van Huysum fec.* 1698

8a — on oak, 0,39 h. by 0,32 w. — inventory of 1754.

Road by the river side. Signed: *Jv Huysum . f.* 1699

9b — on canvas, 0,40 h. by 0,48 w. — inventory of 1754.

WIT, JACOB DE. Born at Amsterdam 1695, died there Nov. 12th 1754. Influenced in Amsterdam and Antwerp.

Nude children with implements of the chase. Grey chiaroscuro. Signed: *J . d'Wit fc . 1733.* 1700

P11 — on canvas, 0,82 h. by 1,33 w. — first in catalogue of 1835.

## LEYDEN SCHOOL

DOU, GERARD. Born at Leyden April 7th 1613, buried there Feb. 9th 1675. Pupil of Rembrandt during the later's early period in Leyden.

The Artist himself in his studio. Signed: *GDov 1647.* 1704

15c — on oak, 0,43 h. by 0,345 w. — inventory of 1722.

A cat in a window. Signed: *GDov 1657.* 1705

15a — on oak, 0,34 h. by 0,265 w. — inventory of 1722.

A girl in a window gathering grapes, with a candle in her hand. Signed: *GDov 165 . (1656?).* 1706

15a — on oak, 0,355 h. by 0,295 w. — inventory of 1722.

1707 A violin-player in a window. Signed: *GDov . 1665.*
15 c — on oak; 0,40 h. by 0,29 w. — acquired in 1749 through Le Leu from the Araignon Collection in Paris.

1708 Still-life. Signed: *GDov.*
15 a — on oak; 0,43 h. by 0,355 w. — inventory of 1754 (in the Cabinet de Bye in Leyden as early as 1665).

1709 The old Schoolmaster. Signed: *GDov 1671.*
15 c — on oak; 0,32 h. by 0,245 w. — first in catalogue of 1817 (supposed to be in the inventory of 1722).

1710 The Dentist. Signed: *GDov 1672.*
15 c — on oak; 0,31 h. by 0,24 w. — first in catalogue of 1817.

1711 A Hermit kneeling in prayer. Signed: *GDov.*
15 c — on oak; 0,57 h. by 0,43 w. — acquired in 1708 from Antwerp.

1712 A girl watering flowers. Signed: *GDov.*
15 c — on oak; 0,28 h. by 0,205 w. — inventory of 1722.

1713 In the wine-cellar. Signed: *GDov.*
15 a — on oak; 0,33 h. by 0,25 w. — Guarienti inventory.

1714 The lost thread. Signed: *GDov.*
15 a — on oak; 0,335 h. by 0,265 w. — inventory of 1722 (taken from the Kunst-kammer).

1715 At the Doctor's. Signed: *GDov.*
15 c — on oak; 0,44 h. by 0,34 w. — inventory of 1722.

1716 A Hermit reading. Half-length. Signed: *GDov.*
15 c — on oak; 0,27 h. by 0,19 w. — inventory of 1722.

1717 A young girl at a table. Half-length.
17 a — on oak; oval; 0,145 h. by 0,12 w. — inventory of 1722.

1718 An old woman in a hat (mother of Dou's master Rembrandt) with a book. Half-length.
15 c — on oak; 0,165 h. by 0,14 w. — certainly mentioned in the catalogue of 1817 (supposed to have been acquired by Grünberg in Brussels together with a companion picture at the van Teylingen auction sale at Leyden).

1719 An old woman (Rembrandt's mother) in spectacles reading a news-paper. Half-length.
17 a — on oak; oval; 0,125 h. by 0,09 w. — inventory of 1722.

1720 An old woman (Rembrandt's mother) with a book. Three-quarter length.
15 c — on oak; oval; 0,24 h. by 0,195 w. — inventory of 1722.

1721 The mouse-trap. Signed: *GDov.*
P 5 — on oak; 0,265 h. by 0,21 w. — inventory of 1722.

1722-1723 See Appendix.

STOOTER, CORNELIS. Proved to have been in Leyden after 1622; died there 1655.

A fishing boat on a rough sea. Signed: *Sto.* 1723 A
8 a — on oak; 0,39 h. by 0,50 w. — acquired in 1740 from Antwerp through Morel.

RING, PIETER DE. Born at Leyden 1615; died there Sept 22nd 1660. Pupil of Jan Davidsz. de Heem in Leyden.

Still-life with a pheasant. Signed with the ring. 1724
L 3 — on canvas; 0,965 h. by 0,79 w. — acquired in 1723.

STEEN, JAN. Born at Leyden in 1626 or 1627; buried there Feb. 3rd 1679. Pupil of Nicolaes Knupfer and Jan van Goyen. Formed his style under the influence of F. Hals and A. van Ostade.

The Marriage at Cana. Signed: *J Steen.* 1725
15 b — on oak; 0,585 h. by 0,48 w. — taken in 1861 from the store-rooms.

Mother and child. Three-quarter length. Signed: *J Steen.* 1726
17 b — on canvas stretched on oak; 0,29 h. by 0,245 w. — inventory of 1722.

The expulsion of Hagar. Signed: *J Steen.* 1727
17 b — on canvas; 1,36 h. by 1,09 w. — purchased in 1876 from the art-dealer Ernst in Dresden).

VOIS, ARIE DE. Born at Utrecht between 1631 and 1634; died at Leyden in July 1680. Pupil of Nicolaes Knupfer and A. van den Tempel.

Women bathing. Signed: *A D Vois f. 1666.* 1728
7 a — on oak; 0,30 h. by 0,37 w. — inventory of 1722.

The Toper. Three-quarter length. Signed: *A D Vois f.* 1729
13 b — on canvas; 0,195 h. by 0,16 w. — inventory of 1722.

The beautiful Shepherdess. Signed: *A D V.* 1730
9 c — on canvas; 0,275 h. by 0,21 w. — inventory of 1722.

BREKELENKAM, QUIRINGH GERRITSZ. VAN. Born at Zwammerdam about 1620; died at Leyden 1668. Formed his style under the influence of Dou.

Visit to a mother shortly after childbirth. Signed: *Q Brekelenkam.* 1731
15 b — on oak; 0,36 h. by 0,31 w. — inventory of 1754.

METSU, GABRIEL. Born at Leyden 1629; buried at Amsterdam Oct. 24th 1676. Probably a pupil of Dou in Leyden, and afterwards influenced by Rembrandt in Amsterdam.

Lovers at breakfast. Signed: *G Metsu 1661.* 1732
16 c — on oak; 0,355 h. by 0,305 — N. G.-W. 16 — inventory of 1722.

1733 A man selling poultry. Signed: *G . Metsu 1662.* Companion picture to No. 1734.
11 c — on oak; 0,615 h. by 0,455 w. — inventory of 1722.

1734 A woman selling poultry. Signed: *G . Metsu 1662.*
11 c — on oak; 0,605 h. by 0,45 w. — inventory of 1722.

1735 Old woman selling game. Signed: *G . Metsu.*
11 a — on oak; 0,57 h. by 0,43 w. — first in catalogue of 1812 (supposed to have been acquired from Antwerp in 1710).

1736 A lady with a lace pillow. Signed: *G . Metsu.*
16 c — on oak; 0,35 h. by 0,265 w. — inventory of 1722.

1737 A smoker sitting by the fire. Signed: *G . Metsu.*
16 c — on oak; 0,275 h. by 0,23 w. — first in catalogue of 1817.

1738 METSU (?) A woman with a letter. Three-quarter length.
13 b — on oak; 0,24 h. by 0,195 w. — first in catalogue of 1826.

BEGEYN, ABRAHAM JANSZ. Born at Leyden 1637 or 1638; when he died was Court-painter in Berlin June 11th 1697.

1739 Three goats under a tree. Signed: *A Begeijn.*
P 4 — on oak; 0,215 h. by 0,245 w. — inventory of 1722.

MIERIS THE ELDER, FRANS VAN. Born at Leyden April 16th 1635; died there March 12th 1681. Pupil of Abr. van den Tempel and of Ger. Dou.

1740 A soldier in a red cap. Half-length. Signed: *F . van Mieris . Ao 1667.*
13 b — on oak; 0,175 h. by 0,135 w. — inventory of 1722.

1741 A young woman at her toilette. Signed on the back: *Anno 1667 . Juny . Lugd . Bat . F . van Mieris fecit.*
13 c — on oak; 0,27 h. by 0,22 w. — inventory of 1722.

1742 The love-letter. Signed: *F . van Mieris Anno 1671.*
17 b — on oak; 0,295 h by 0,24 w. — acquired in 1710 from Antwerp.

1743 The Music-lesson. Signed: *F . van Mieris fc Anno 1672.*
17 a — on oak; 0,41 h. by 0,31 w. — inventory of 1722.

1744 Mary Magdalene in a cave. Three-quarter length. Signed: *F. van Mieris 1674.*
P 7 — on oak; 0,205 h. by 0,16 w. — acquired in 1763 through the Secretary of Legation von Kauderbach from the Lormier Collection at the Hague.

1745 An old Woman with a flower-pot. Three-quarter length. Signed: *F. van Mieris.* Companion picture to No. 1746.
15 a — on oak; round at the top; 0,29 h. by 0,22 w. — inventory of 1722.

An old Man with a wooden ewer. Three-quarter length. Signed: *F. van Mieris.* 1746
15a — on oak; round at the top; 0,29 h. by 0,22 w. — inventory of 1722.

A Soldier smoking. Signed: *F. v Mieris.* 1747
16c — on oak; 0,32 h. by 0,255 w. — inventory of 1722.

An old Scholar. Signed: *F v Mieris.* 1748
11a — on oak; 0,345 h. by 0,245 — acquired from Antwerp in 1708.

The Tinker. Signed: *F. van Mieris.* 1749
13b — on oak; 0,48 h. by 0,545 w. — inventory of 1722.

The Artist painting a lady. Signed: *F. van Mieris.* 1750
11b — on oak; 0,595 h, by 0,46 w. — acquired from Antwerp in 1708.

The Conoisseur in the artist's studio. 1751
11b — on oak; 0,635 h. by 0,47 w. — Guarienti inventory.

The Cloth-merchant. Three-quarter length. 1752
13b — on oak; 0,21 h. by 0,15 w. — inventory of 1754.

Allegorical figure of Poetry. Three-quarter length. 1753
11a — on oak; 0,32 h. by 0,255 w. — acquired through von Kaiserling in 1741.

Copy, see Appendix. 1754

TOL, DOMINICUS VAN. Born at Bodegraven between 1631 and 1642; died at Leyden Dec. 26th 1676. Pupil of his uncle Gerard Dou.

A Man eating a herring. Signed: *D. V. Tol.* 1755
16c — on oak; 0,26 h. by 0,19 w. — first in catalogue of 1817.

A Woman winding yarn. Signed: *D. V. Tol.* 1756
9a — on oak; 0,335 h. by 0,26 w. — first in catalogue of 1817.

TOORENVLIET, JACOB. Born at Leyden 1635 or 1636; died there 1719. Pupil of his father Abraham Toorenvliet.

Four Musicians. Three-quarter length. Signed: *J Toorenvliet F. Ao 1678.* 1757
11a — on copper; 0,285 h. by 0,315 w. — inventory of 1722.

The Fishwoman. Three-quarter length. Signed: *J Toorenvliet F. Ao. 1679.* Companion picture to No. 1759. 1758
11a — on copper; 0,22 h. by 0,17 w. — inventory of 1722 (taken in 1707 from the Kunstkammer).

The Rabbi. Three-quarter length. Signed: *J Toorenvliet 1679.* 1759
11a — on oak; 0,22 h. by 0,17 w. — inventory of 1722 (taken in 1707 from the Kunstkammer).

1760 A Girl selling game.
P 10 — on canvas; 0,40 h. by 0,32 w. — inventory of 1722.

SLINGELANDT, PIETER CORNELISZ. VAN. Born at Leyden Oct. 20th 1640; died there Nov. 7th 1691. Pupil of Gerard Dou.

1761 The unmusical puppy. Signed: *P. v. slingeland 1672.*
15 a — on oak; 0,395 h. by 0,305 w. — acquired through Lemmers from Antwerp in 1708.

1762 An old woman giving a cock to a young woman through a window. Signed: *P. v. slingelant. 1672 (1673?).*
15 c — on oak; 0,355 h. by 0,28 w. — inventory of 1722.

1763 A lady singing at a harpsichord. Signed: *P. v. Slinghelandt.*
16 c — on oak; 0,325 h. by 0,26 w. — taken in 1860 from the store-rooms.

SLINGELANDT. IN THE STYLE OF PIETER CORNELISZ. VAN SLINGELANDT.

1764 The music lesson.
P 8 — on oak; 0,595 h. by 0,465 w. — inventory of 1754.

MOOR THE YOUNGER, KAREL DE. Born at Leyden Feb. 25th 1656; died at Warmond Feb. 16th 1738. Pupil of Dou, Frans Mieris and others.

1765 MOOR (?) A Hermit praying. This picture is certainly older than de Moor and shows the hand of a fellow student or pupil of G. Dou. Signed (in a rather suspicious manner): *Ritt, C . . . de Moor.*
15 b — on oak; 0,925 h. by 0,695 w. — inventory of 1754.

MIERIS, WILLEM VAN. Born at Leyden June 3rd 1662; died there Jan. 26th 1747. Pupil of his father Frans Mieris the Elder.

1766 A Man with a hurdy-gurdy. Signed: *W. van Mieris. Fe Anno 1694.*
13 a — on canvas; 0,485 h. by 0,405 w. — acquired in 1708 through Lemmers from Antwerp.

1767 The Game-dealer. Signed: *W van Mieris 1699.*
8 c — on oak; 0,295 h. by 0,24 w. — inventory of 1722.

1768 The Jolly Toper in an arched window. Three-quarter length. Signed: *W. van Mieris f Anno 1699.*
8 c — on oak; 0,25 h. by 0,22 w. — inventory of 1722.

1769 A Trumpeter. Signed: *W van Mieris. Fe. Ano 1700.*
7 a — on oak; 0,30 h. by 0,245 w. — inventory of 1722.

1770 Cephalus and Procris. Signed: *W. van Mieris. Fe. Ano 1702.*
P 4 — on oak; 0,375 h. by 0,44 w. — inventory of 1722.

Venus and Cupid. Signed: *W. van Mieris. Fe Anno 1703.* 1771
17 a — on canvas stretched on oak; 0,135 h. by 0,17 w. — Guarienti inventory.

Bacchus and Ariadne. Signed: *W. van Mieris. Fe. 1704.* 1772
7 b — on oak; 0,595 h. by 0,755 w. — inventory of 1722.

The Fortune-teller. Three-quarter length. Signed: *W. van Mieris. Fe. Anº 1706.* 1773
8 c — on oak; 0,29 h. by 0,24 w. — inventory of 1722.

A Man with a hurdy-gurdy, and a girl bringing him drink. Signed: *W. van Mieris. Fe. Anº 1706.* 1774
7 a — on oak; 0,29 h. by 0,24 w. — inventory of 1722.

The recognition of Preciosa. Signed: *W. van Mieris. Fe. Anno 1709.* On the table is a parchment from the title of which the words *"Don Ferdinando d'Assavedo"* and *"Madrid 1595"* may be deciphered. 1775
9 c — on oak; 0,415 h. by 0,52 w. — Guarienti inventory.

Venus and Paris. Signed: *W. van Mieris. Fe. Anº 1717.* 1776
17 a — on canvas; 0,14 h. by 0,17 w. — Guarienti inventory.

A Monkeys' Café. Signed: *W. van Mieris. F. Anno 1719.* 1777
9 a — on oak; 0,285 h. by 0,48 w. — first in catalogue of 1817.

The old Cook. Three-quarter length. Signed: *Ao. 1729.* 1778
13 b — on oak; 0,19 h. by 0,155 w. — inventory of 1754.

LEERMANS, PIETER. Born 1655; died 1706. Pupil of G. Dou.
A Hermit. Signed: *P Leermans.* 1779
15 b — on oak; 0,415 h. by 0,33 w. — acquired in 1708 through Lemmers from Antwerp.

## SCHOOLS OF MIDDELBURG, DORDRECHT AND ROTTERDAM

MOLANUS, MATTHEUS. Was Dean of the S. Lukas Guild at Middelburg in 1626; died there April 3rd 1645. Style of Jan Brueghel.
Village landscape. Signed: *M. Molanus 1635.* 1780
Q 3 — on oak; 0,40 h. by 0,615 w. — first in catalogue of 1765.

CUYP, BENJAMIN GERRITSZ. Born at Dordrecht Dec. 1612; died there Aug. 28th 1652. Pupil of his step-brother Jacob Gerritsz. Cuyp.
A man playing the fiddle and singing. 1781
17 b — on oak; oval; 0,27 h. by 0,345 w. — inventory of 1722.

CUYP, AELBERT. Born at Dordrecht Oct. 1620; buried there Nov. 7th or 15th 1691. Pupil of his father Jacob Gerritsz. Cuyp.

1782 Portrait of a boy with a greyhound. Three-quarter length. Signed: *A C.* The authorship of Cuyp is not undoubted.

L 3 — on oak; 1,14 h. by 0,82 w. — acquired in 1875 from R. Brooks in London.

1782 A CUYP (?). A white horse, held by a groom.

L 2 — on canvas; 1,025 h. by 1,585 w. — purchased in Vienna in 1880 (formerly in the possession of the Consul E. F. Weber in Hamburg who had purchased the picture in England).

CUYP. COPY FROM AELBERT CUYP.

1783 A gentleman and a lady on horseback. Signed: *A. Cuyp.* The original was in the possession of Mr. Adrian Hope in London, now in that of Mr. Widener in Philadelphia.

L 2 — on canvas; 1,16 h. by 1,70 w. — acquired in 1872 from Bruges.

CUYP. Supposed to be by AELBERT CUYP.

1785 Portrait of a man. Three-quarter length. Signature (spurious): *A Cuyp.*

L 3 — on canvas; 1,08 h. by 0,88 w. — acquired in 1880 from Steynmeyer in Cologne.

SCHALCKEN, GODFRIED. Born at Made 1643; died at the Hague Nov. 16th 1706. Came to Dordrecht in his youth. Pupil of Samuel van Hoogstraeten, style of Gerard Dou.

1786 A girl reading a letter. Half-length. Signed: *G. Schalcken.* Companion picture to No. 1787.

17 b — on oak; 0,27 h. by 0,205 w. — acquired in 1754 through Le Leu from the de la Bouexière Collection in Paris.

1787 A lady throwing a light on the face of the spectator. Half-length. Signed: *G. Schalcken.*

8 c — on oak; 0,26 h. by 0,205 w. — acquired as the preceding.

1788 An old woman with a book in her lap. Three-quarter length. Signed: *G. Schalck(en).*

M 1 — on canvas; 0,81 h. by 0,695 w. — acquired "through Her Majesty the Queen" from the Leipsic Easter Fair in 1727.

1789 A young man with the sculptured bust of a young woman. Three-quarter length.

13 a — on oak; 0,445 h. by 0,31 w. — inventory of 1722.

1790 A girl holding an egg to the light. Three-quarter length.

17 b — on oak; 0,28 h. by 0,215 w. — inventory of 1722.

GELDER, AERT DE. Born at Dordrecht Oct. 26th 1645; buried there Aug. 28th 1727. Pupil of Rembrandt during the latter's late period.

The Presentation of Christ. Worked out from the well known etching of Rembrandt. Signed: *AdGelder . f. 1671.* 1791
K1 — on canvas, 1,52 h. by 1,91 w. — inventory of 1754 (acquired in 1743 from the Segen-Tierens Collection at the Hague).

A Halberdier. Half-length. 1792
K2 — on canvas, 0,825 h. by 0,705 w. — acquired "through Her Majesty the Queen" at the Leipsic Easter Fair in 1727.

An important document. Three-quarter length. 1792 A
K3 — on canvas, 1,02 h. by 1,52 w. — inventory of 1722 (acquired "from Poland").

BOONEN, ARNOLD. Born at Dordrecht Dec. 16th 1669; died at Amsterdam Oct. 2nd 1729. Pupil of Godfried Schalcken at Dordrecht.

A girl with a lantern. Half-length. Signed: *A . Boonen 1695.* 1793
9b — on canvas, 0,33 h. by 0,27 w. — inventory of 1722.

A Hermit. Three-quarter length. Signed: *A . Boonen.* 1794
P10 — on canvas, 0,425 h. by 0,34 w. — inventory of 1722.

A girl with a lantern and a boy. Three-quarter length. Signed: *A . Boonen.* Companion picture to No. 1796. 1795
9b — on canvas, 0,475 h. by 0,38 w. — inventory of 1722.

Young smokers and drinkers. Three-quarter length. Night-piece. Signed: *A . Boonen 1698.* 1796
9b — on canvas, 0,475 h. by 0,385 w. — inventory of 1722.

A young woman with a parrot. Three-quarter length. Companion picture to No. 1798. 1797
13c — on canvas, 0,43 h. by 0,34 w. — inventory of 1722.

An old merchant. Three-quarter length. 1798
13c — on canvas, 0,43 h. by 0,34 w. — inventory of 1722.

The young Connoisseur. Three-quarter length. 1799
9b — on canvas, 0,335 h. by 0,275 w. — inventory of 1722.

SAFTLEVEN (SACHTLEVEN), CORNELIS. Born at Gorkum between May 5th and Sept. 3rd 1607; buried there June 4th 1681. Pupil of his father Herman Saftleven the Elder, brother of the landscape-painter Herm. Saftleven the Younger.

In the stable. Indistinctly signed: *C . Saft Leven.* 1800
16b — on oak, 0,32 h. by 0,53 w. — doubtless acquired in 1741 through von Kaiserling.

1801 Peasants playing and singing. Signed: *C . . aft . . .*
18 c — on oak; 0,38 h. by 0,28 w. — inventory of 1754.

1802 Feeding poultry in a peasant's cottage. Signed: *C . Sachtleven 1678.* Companion picture to No. 1803. Both pictures are by some attributed to Egbert v. d. Poel.
15 b — on oak; 0,495 h. by 0,66 w. — first in catalogue of 1817.

1803 Feeding ducks in front of a peasant's cottage. See remark on the preceding. Signed: *C . S . 1678.*
15 b — on oak; 0,495 h. by 0,65 w. — first in catalogue of 1817.

1804 Interior of a peasant's cottage.
P 5 — on oak; 0,51 h. by 0,405 w. — inventory of 1722 (when taken from the Kunstkammer in 1707 described as by "Schachtleven").

JONGH, LUDOLF (LEUFF) LEENDERTSZ. DE. Born at Overschie 1616; died at Hillegersberg in the summer of 1679. Pupil of Corn. Saftleven, of Ant. Palamedes and of Jan van Bylert.

1805 Portrait of a young woman and of her daughter. Three-quarter length. Signed: *LD Jongh f A 1653.*
K 3 — on canvas; 1,10 h. by 0,97 w. — acquired in 1751 through Heinecken.

SORGH, HENDRICK MARTENSZ., called ROKES. Born at Rotterdam about 1611; buried there June 28th 1670. Pupil of Willem Buytewech.

1806 A Rotterdam fishwoman. Signed: *1664 HM Sorgh.*
16 c — on oak; 0,49 h. by 0,37 w. — inventory of 1722.

1807 Paying wages. Signed: *HM . Sorg 1667.*
13 b — on oak; 0,48 h. by 0,64 w. — inventory of 1754.

1808 A couple playing cards in an alehouse. Remains of a signature *Sorgh* and a date.
17 a — on oak; 0,585 h. by 0,83 w. — when acquired is unknown.

OSSENBEECK, JAN. Supposed to have been born at Rotterdam about 1624; died at Vienna March 30th 1674.

1809 A lady and gentleman visiting a shepherd's hut. Signed: *J . Ossenbeeck f . 1664.*
17 c — on canvas; 0,52 h. by 0,81 w. — probably one of the pictures which were sent before 1756 by Baron Gotter from Vienna and Regensburg.

HONDT (HONDIUS), ABRAHAM DE. Born at Rotterdam about 1625; supposed to have died in London 1695, but more probably at Rotterdam 1684.

1810 A boar-hunt. Signed: *A . de Hon . . . 1651.*
12 a — on oak; 0,73 h. by 0,93 w. — acquired in 1874 from the Reede van Oudtshoorn Collection at Utrecht.

OCHTERVELT, JACOB. Born at Rotterdam about 1635; from 1665 to 1672 member of the guild there, after 1674 in Amsterdam. Pupil of Nic. Berchem. Formed his style under the influence of Terborch and Metsu.

A gentleman cutting slices of lemon into a glass for a lady. Signed: *J. Ochtervelt f 1669.* 1811

17 a — on canvas; 0,815 h. by 0,605 w. — inventory of 1722.

WERFF, ADRIAEN VAN DER. Born at Kralinger-Ambacht Jan. 21st 1659; died at Rotterdam Nov. 12th 1722. Pupil of Eglon van der Neer.

A loving young pastoral couple. Signed: *adrn vander werff fec. an. 1689.* 1812

7 c — on oak; 0,585 h. by 0,475 w. — present in 1710 by the Elector Palatine.

A family group. Supposed to be the master himself with his family. Signed: *Adrn. Vander Werff. f. 168..* 1813

7 a — on canvas; 0,61 h. by 0,545 w. — acquired in 1742 through de Brais from the Carignan Collection in Paris.

Lot and his Daughters. Signed: *Adrn. v. werff. fec. 1694.* 1814

7 b — on oak; 0,395 h. by 0,315 w. — inventory of 1722 (presented by the Elector Palatine).

Venus and Cupid. Signed: *Adrn vand.. Werff ano. 1699.* 1815

7 c — on oak; 0,37 h. by 0,30 w. — Guarienti inventory.

A Hermit. Three-quarter length. Signed: *A v. Werff. fc. Anno. 1705.* 1816

7 b — on oak; 0,375 h. by 0,30 w. — first in catalogue of 1817 (supposed to have been acquired in 1751 through Riedel at the Leipsic Easter Fair).

The Repentant Magdalene. Signed: *Chvr vr Werff fec ano 1711.* 1817

7 c — on mahogany; 0,345 h. by 0,255 w. — G.-W. III, 12 — Guarienti inventory (acquired from the Czernin Collection at Prague).

The Judgment of Paris. Signed: *Chevr vr Werff fec. Ano 1712.* 1818

7 c — on walnut; 0,56 h. by 0,495 w. — Guarienti inventory (acquired from the Czernin Collection at Prague).

The Virgin with the Child Jesus and S. John. Signed: *Chevr vr Werff fec ano 1715.* 1819

7 c — on mahogany; 0,46 h. by 0,34 w. — G.-W. III, 35 — Guarienti inventory (acquired from the Czernin Collection at Prague).

The Annunciation. Signed: *Chevr vandr Werff fec. ano 1718.* 1820

7 b — transferred from oak to canvas; 0,71 h. by 0,52 w. — Guarienti inventory (acquired from the Czernin Collection at Prague).

Diogenes with his lantern in the market place. Signed: *A. V. Werff.* 1821

7 b — on oak; 0,29 h. by 0,24 w. — Guarienti inventory.

1822 Lady and gentleman playing chess. Signed: *A . v . Werff.*
7 c — on oak; 0,345 h. by 0,26 w. — purchased through Riedel at the Leipsic Easter Fair in 1751 and presented to the King by the Queen.

1823 The Expulsion of Hagar. Signed: *A . v . d . Werff.*
7 c — on canvas; 0,875 h. by 0,695 w. — acquired in 1742 from Paris.

WERFF, PIETER VAN DER. Born at Kralinger-Ambacht 1665; buried at Rotterdam Sept. 26th 1722. Pupil of his brother Adriaen van der Werff.

1824 S. Jerome. Signed: *P . v. werff . fe Anº 1707.*
7 b — on canvas; 0,29 h. by 0,245 w. — inventory of 1722 (not in the gallery before 1874).

1825 A mouse caught in a trap. Signed: *P . v . Werff.*
9 a — on oak; 0,20 h. by 0,14 w. — inventory of 1722.

1826 Eating mussels in a tavern by the sea-shore.
13 a — on oak; 0,385 h. by 0,315 w. — inventory of 1722.

## SCHOOLS OF KAMPEN, DEVENTER AND ALKMAAR

AVERCAMP, HENDRICK, call. DE STOMME VAN KAMPEN. Born at Amsterdam Jan. 25th 1585; died at Kampen after 1663.

1827 Sledging and skating. Companion picture to No. 1828.
P 5 — on oak; 0,245 h. by 0,45 w. — inventory of 1722.

1828 Sports on the ice.
P 5 — on oak; 0,245 h. by 0,43 w. — inventory of 1722.

TERBORCH (TER BORCH), GERARD. Born at Zwolle in 1617; died at Deventer Dec. 8th 1681. Pupil of his father Gerard at Zwolle and of P. Molijn at Haarlem. Developed his style under the influence of Frans Hals.

1829 An officer writing a letter. Monogram: *GTB.*
16 b — on canvas; 0,515 h. by 0,385 w. — Guarienti inventory.

1830 A lady washing her hands in a basin which a maid is holding for her. Signed: *GTBorch.*
16 b — on oak; 0,53 h. by 0,43 w. — inventory of 1722.

1831 A lady playing the lute. Three-quarter length. Monogram: *GTB.*
16 a — on oak; 0,365 h. by 0,31 w. — inventory of 1722.

*1732* *Gabriel Metsu*

*1830* *Gerard Terborch*

A lady in white satin, in front of a bed with red curtains. Partial replica of or study for the "Paternal admonition" in the Berlin and Amsterdam Museums. 1832
16a — on oak, 0,39 h. by 0,275 w. — first in catalogue of 1765.

An officer reading a letter. 1833
16a — on oak, 0,375 h. by 0,29 w. — inventory of 1722.

EVERDINGEN, CAESAR VAN. Born at Alkmaar 1606 or later, buried there Oct. 13th 1678. Pupil of J. v. Bronckhorst at Utrecht.

Bacchus with two Nymphs and Cupid. Monogram: *CVE.* 1834
L3 — on canvas, 1,47 h. by 1,61 w. — acquired in 1865 from Mr. J. D. Dreyer at Bremen.

EVERDINGEN, ALLART VAN. Baptized at Alkmaar June 18th 1621, buried at Amsterdam Nov. 8th 1675. Younger brother of Caesar van Everdingen, pupil of R. Savery and P. Molijn. Travelled in Norway.

Stag-hunt by a mountain lake. Signed: *A. van. Everdingen 1649.* 1835
8a — on oak, 0,455 h. by 0,645 w. — inventory of 1754.

A great waterfall. Signed: *Av. Everdingen.* 1836
K1 — on canvas, 1,435 h. by 1,72 w. — acquired in 1837 from Frau Heigendorf.

Hilly landscape with a castle. Signed: *Av. Everdingen.* Companion picture to No. 1838. 1837
15a — on oak, 0,35 h. by 0,425 w. — Guarienti inventory.

Watermills. 1838
15a — on oak, 0,35 h. by 0,425 w. — Guarienti inventory.

Small landscape with trees and rocks. 1839
11b — on oak, 0,26 h. by 0,245 w. — acquired in 1742 through Riedel from Prague.

## VARIOUS DUTCH SCHOOLS

LYS ‹LIS›, JAN, called PAN. Born in the latter part of the XVI. Century at Oldenburg, according to others at Hoorn, died 1629 ‹or according to others in 1626› at Venice. Pupil of Hendrik Goltzius at Haarlem. At a later date painted in Italy.

The Repentant Magdalene. Three-quarter length. 1840
Q1 — on canvas, 1,14 h. by 1,315 w. — first in catalogue of 1765 ‹formerly in the Casa Bonfadini at Venice›.

The Lute-player. Half-length. 1841
L2 — on canvas, 1,05 h. by 0,775 w. — acquired in 1744 through Rossi from the Casa Grimani Calergi at Venice.

MIEL, JAN. Born in Flanders 1599; was court painter when he died at Turin 1664. Style of Pieter van Laer.

1842 The Bagpiper. Companion picture to No. 1843.

9c — on copper; 0,145 h. by 0,245 w. — acquired in 1742 through de Brais in Paris.

1843 Extracting a thorn.

9c — on copper; 0,145 h. by 0,245 w. — acquired in 1742 through de Brais in Paris.

SWANEVELT, HERMAN VAN. Born at Woerden about 1600; died at Paris 1655 or 1656. Style of Claude Lorrain. In Rome from 1624 to 1637.

1844 On the banks of a lake.

Q3 — on canvas; 0,785 h. by 0,905 w. — exchanged in 1832 for the duplicate of picture by Wouwerman.

NOUWJNX ⟨NAIWJNX⟩, HERMAN. Born about 1624; supposed to have died at Hamburg 1651. Of Flemish origin, but resident in Amsterdam.

1845 Hilly landscape with a waterfall. Signed: *H. Nouwjnx.*

Store-ooms — on canvas; 1,13 h. by 1,685 w. — inventory of 1754.

1846 A mountain lake.

7c — on oak; 0,46 h. by 0,635 w. — described in the inventory of 1722 as "Waderlau".

ULFT, JACOB VAN DER. Born at Gorkum 1627; died there soon after 1688. Probably pupil of Jan Both. Formed his style in Rome.

1847 Architectural picture in Rome.

9c — on oak; 0,47 h. by 0,745 w. — acquired in 1741 through von Kaiserling.

DEUREN, OLIVIER VAN. Baptized at Rotterdam Dec. 21st 1666; died there before Feb. 10th 1714. Probably pupil of Frans v. Mieris and of Caspar Netscher.

1849 A Hermit reading. Signed: *O VDeuren fecit 1684.*

P10 — on oak; 0,41 h. by 0,325 w. — inventory of 1722.

1850-1851 Stoom, see Appendix.

GLAUBER, JOHANNES, called POLIDOR. Born at Utrecht 1646; died at Schoonhoven 1726. His style developed in Italy after that of Gasp. Dughet.

1855 Idyllic landscape.

Q3 — on canvas; 0,625 h. by 0,78 w. — inventory of 1754 ⟨supposed to have been acquired in 1751 through Heinecken⟩.

WIEBKE, BARTHOLT. Probably a native of Hoorn. His pictures bear the dates of 1679 and 1682.

Fruit with a cockchafer and some butterflies. Signed: *Barthoft Wiebke fecit Ao 1679.* 1855 A

8a — on oak, 0,37 h. by 0,295 w. — inventory of 1722.

Potasch, see Appendix. 1855 B

DUTCH SCHOOL OF THE XVII. CENTURY.

Portrait of a lady. Bust-length. 1857

14b — on oak, 0,605 h. by 0,49 w. — acquired in 1743 through Rigaud and Le Leu from Paris.

Portrait of a man in armour, with a yellow scarf. Bust-length. 1858

49b — on oak, 0,61 h. by 0,49 w. — inventory of 1754.

Portrait of a man in armour, with yellow sleeves. Bust-length. Dated: *1634.* 1859

49b — on oak, 0,655 h. by 0,535 w. — inventory of 1754.

See copies from Rubens, page 113. 1860

Study of a female head in profile. 1861

50a — on oak, 0,41 h. by 0,345 w. — acquired in 1857 from the Steinla effects.

Portrait of a youth looking upwards. Bust-length. 1862

48c — on oak, 0,635 h. by 0,46 w. — inventory of 1722.

See Appendix. 1863-1864

Portrait of a lady in a veil. Bust-length. 1865

50a — on canvas, 0,365 h. by 0,325 w. — acquired in 1857 from the Steinla effects.

Portrait of a beardless man. Bust-length. 1866

50c — on oak, 0,515 h. by 0,40 w. — supposed to be in the inventory of 1722.

A Bear-hunt. 1867

Store-rooms — on canvas, 2,40 h. by 3,71 w. — acquired in 1744 through the Secretary to the Embassy Talon at Madrid as a Paul de Vos.

See Appendix. 1867 A 1867 B

DUTCH SCHOOL OF THE XVIII. CENTURY.

A herdsman near some rocks. 1868

Q3 — on copper, 0,10 h. by 0,135 w. — inventory of 1722.

# XI
# GERMAN SCHOOLS OF THE XV. AND XVI. CENTURIES

## MIDDLE RHINE SCHOOL

THE MASTER OF THE HAUSBUCH. A Master unknown by name but celebrated through his engravings, who painted in the district middle Rhine as early as 1467 and as late as 1505. Called by this title as being the artist of the "Hausbuch" of the middle ages (in the collection of the Prince of Waldburg-Wolfegg). In former times also called "Master of the Amsterdam Cabinet".

1868 A Lamentation over Christ. Gold back ground.

O 3 — on fir; 1,31 h. by 1,71 w. — acquired in 1903 from Jos. Lamberti in Aachen (Aix-la-Chapelle).

## FRANCONIAN SCHOOL

DÜRER, ALBRECHT. Born at Nuremberg May 21st 1471; died there April 6th 1528. Pupil of Michael Wohlgemut. Painted in Nuremberg; was in Venice from 1494 to 1495 and from 1505 to 1507; in the Netherlands from 1520 to 1521.

1869 The Dresden Altar. I. Centre picture: The Virgin worshipping her Child. Half-length. II. Left wing: S. Anthony. Half-length. III. Right wing: S. Sebastian. Half-length.

N 2 — in tempera on canvas; centre picture: 1,055 h. by 0,95 w.; wings: 1,12 h. by 0,435 w. — acquired in 1687 through Bottschild together with No. 841 from the Schlosskirche at Wittenberg.

1870 Christ on the Cross. Monogram: *AD* and *1506*. Painted in Venice.

N 1 — on linden; 0,20 h. by 0,16 w. — G.-W. III, 47 — acquired in 1865 from the effects of the engraver Böhm in Vienna (formerly in the S. v. Festetits Gallery).

1871 Portrait of the painter Bernaert van Orley. Bust-length. Monogram: *AD* and *1521*. Painted in Antwerp.

21 b — on oak; 0,455 h. by 0,315 w. — probably acquired through Le Leu from Paris.

DÜRER. COPIES FROM ALBRECHT DÜRER.

1872 Christ bearing the Cross. Monogram: *AD* and *1527*.

P 3 — on canvas stretched on limewood; 0,30 h. by 0,455 w. — acquired in 1727 through Leplat.

1873-1874 See Appendix.

1875-1881 DÜRER. STUDIO OF ALBRECHT DÜRER. Seven scenes from the life of Christ. This series of pictures which perhaps belonged formerly to the balustrade pictures of the small gallery in the "Schlosskirche" at Wittenberg, passed to Dresden in 1588 from the effects of

Lucas Cranach the Younger and can be proved to have been in the Kunstkammer in 1640 and 1741.

The Circumcision of Christ. 1875
O 1 — on fir, 0,63 h. by 0,455 w.

The Flight into Egypt. 1876
O 1 — on fir, 0,63 h. by 0,46 w.

The Saviour when He was twelve years old, in the Temple. 1877
O 1 — on fir, 0,625 h. by 0,45 w.

Christ bearing the Cross. 1878
O 1 — on fir, 0,63 h, by 0,445 w.

Christ being nailed to the Cross. 1879
O 1 — on fir, 0,62 h. by 0,465 w.

Christ on the Cross. 1880
O 1 — on fir, 0,635 h. by 0,455 w.

Lamentation over Christ. 1881
O 1 — on fir, 0,63 h. by 0,46 w.

DÜRER. ASCRIBED TO ALBRECHT DÜRER.

S. Jerome in his cell. Monogram ⟨spurious⟩: *AD.* Perhaps a copy from H. v. d. Goes or some other Netherland painter of the XV. Century. 1886
P 3 — on deal, 0,735 h. by 0,59 w. — presented in 1650 to the Ducal Gallery at Modena by Graf Lessle of Vienna, passed to Dresden in 1746.

DÜRER, HANS. Born at Nuremberg Febr. 21st 1490. Pupil of his elder brother Albrecht Dürer. Painter to the Polish Court in Cracow in 1529 to 1538.

HANS DÜRER ⟨?⟩ Portrait of the Nuremberg merchant Caspar Neumann. Three-quarter length. Monogram: *HD natvs. 1519* and *1554* 1882
P 1 — on linden, 1,005 h. by 0,86 w. — inventory of 1754.

PENCZ, GEORG. Born at Nuremberg about 1500, died at Leipsic Oct. 11th 1550. Formed his style under the influence of Dürer.

The Adoration of the Magi. Fragments of a large sized altar-piece. 1883-1885

First portion of the Adoration of the Magi. Monogram: *GP.* 1883
P 2 — on linden, 1,815 h. by 0,44 w. — first found in catalogue of 1835.

Second portion of the Adoration of the Magi. 1884
P 2 — on linden, 0,58 h. by 0,28 w. — first found in catalogue of 1835.

Third portion of the Adoration of the Magi. 1885
O 2 — on linden, 0,315 h. by 0,205 w. — first found in catalogue of 1835.

See above. 1886

## SWABIAN SCHOOL

BREU THE ELDER, JÖRG. Master of the Guild in Augsburg 1502; died there 1536. Formed his style under the influence of Burgkmair.

1888 The Ursula Altar. I. Inside. 1. Centre picture: The Martyrdom of S. Ursula. The saint, returning home from Rome with a numerous band of virgins is slain, when on the point of landing at Cologne, by the imperial mercenaries. 2. Left wing: The train of archers coming up. 3. Right wing: Another part of the massacre. II. Outside. 1. Left wing: Statue of S. George. 2. Right wing: Statue of S. Ursula.

O1 — on linden; centre picture: 2,15 h. by 1,62 w.; wings: 1,73 h. by 0,77 w. — acquired in 1852 from the effects of Major Aster.

HOLBEIN THE YOUNGER, HANS. Born at Augsburg 1497; died in London in the autumn 1543. Pupil of his father Hans Holbein the Elder. Chief artist of the Swabian School.

1889 Double portrait of Sir Thomas Godsalve and his son Jon. Half-length. Dated: *1528*. One of the chief pictures of this master, of the period of his first residence in England (1526 to 1528).

21c — on oak; 0,35 h. by 0,36 w. — acquired in 1749 through Le Leu from Paris.

1890 Portrait of Morette. Half-length. A small circular portrait, also attributed to Holbein, in the Arundel Collection, engraved by Wenzel Hollar in 1647 and entitled "Mr. Morett". Probably not the Goldsmith Morett, but the French Nobleman Sieur de Morette, who was at the Court of Henry VIII at the same time as Holbein. Painted during the artist's later English period (after 1531).

N1 — on oak; 0,925 h. by 0,75 w. — G.-W. II, 5 — acquired in 1746 as a Leonardo da Vinci (the person represented being supposed to be Ludovico Sforza) from the Ducal Gallery at Modena, to which it passed as a present to Duke Francis I from Marquis Massimiliano Montecuccoli, ambassador to Parma and Rome.

1891 Original drawing for the picture of Morette, No. 1890. Bust-length.

N2 — on paper; 0,325 h. by 0,245 w. — acquired in 1860 from the effects of the art-dealer S. Woodburne in London (formerly in the possession of W. Esdaile [died 1837], J. Richardson jr. [died 1774] and R. Houlditch [died 1736]).

HOLBEIN. OLD COPIES FROM HANS HOLBEIN THE YOUNGER.

1892 The Madonna of the Burgomaster Meyer. Worshipping at her feet on the left are the Burgomaster Meyer of Basel with his two sons, and on the right, his first wife (Magdalena Baer, died 1511) and his second wife (Dorothea Kannegiesser) with Anna, the daughter of the latter. An excellent and but slightly altered later copy (probably executed by Bartholomäus Sarburgh) from the original is now in the possession of the Grand Duke of Hesse in Darmstadt. The Roman

Catholic Burgomaster caused this picture to be painted as a votive offering to commend himself and his family to the protection of the Blessed Virgin in the town which was rapidly becoming Protestant.
N 1 — on oak, 1,595 h. by 1,03 w. — G.-W. II, 43 — acquired in 1743 as an original by Holbein through Algarotti from Zuan Delfino in Venice.

Portrait of Erasmus of Rotterdam. Bust-length. 1893
P 1 — on oak, 0,185 h. by 0,145 w. — inventory of 1722.

Portrait of King Henry VIII of England. Bust-length. Copy from the painting by Holbein in Whitehall, which was destroyes by fire in 1648. 1894
O 3 — on oak, 0,655 h. by 0,57 w. — first in inventory of 1754.

The death of Virginia, in grey chiaroscuro. Probably after a drawing by Holbein. 1895
N 2 — on oak, 0,69 h. by 0,54 w. — acquired in 1870 from Professor H. Mücke in Düsseldorf.

MASTER A B. Painted about the middle of the XVI. Century in Swabia.

Series of five pictures from the life of the Virgin Mary. The series was in the Kunstkammer as early as 1640 and passed to the Gallery in 1741. 1896-1900

The Annunciation. 1896
P 2 — on linden, 0,42 h. by 0,395 w.

The visit of the Holy Women. Monogram: *AB*. 1897
P 2 — on linden, 0,415 h. by 0,385 w.

The Adoration of the Child. Monogram: *AB*. 1898
P 2 — on linden, 0,415 h. by 0,395 w.

The Circumcision of Christ. 1899
P 2 — on linden, 0,42 h. by 0,39 w.

The Adoration of the Magi. Monogram: *AB*. 1900
P 2 — on linden, 0,42 h. by 0,39 w.

MALER, HANS. Born at Ulm, probably a pupil of Zeitblom, painted at Schwaz in the Tyrol, from 1519 to 1529 according to the dates on his pictures.

Portrait of a man in a brown fur cap. Bust-length. Inscription: *Do man 1519 zalt, do was ich 31 jar alt.* 1901
21 c — on fir, 0,36 h. by 0,295 w. — inventory of 1722 (acquired through Leplat).

Portrait of Joachim Rehle. Bust-length. Inscription: *Do man 1524 zalt was ich Joachim Rehle 34 jar alt auff acht. . . . XIIII luigo.* 1902
21 c — on linden, 0,335 h. by 0,285 w. — acquired in 1728.

GERMAN SCHOOL about 1550.

1903 Portrait of a lady in a black velvet cap. Bust-length.

P 3 — on canvas; 0,535 h. by 0,435 w. — acquired through Gotter before 1736 from Vienna or Regensburg (Ratisbon).

UPPER GERMAN (?) SCHOOL about 1500.

1905 Portrait of a man with a black cap in his hand. Bust-length.

21 a — on linden; 0,615 h. by 0,445 w. — how acquired is not known.

## SAXON SCHOOL

CRANACH THE ELDER, LUCAS. Named after his birth-place. His family name is uncertain. Born at Kronach in Franconia in Oct. 1472; died at Weimar Oct. 16th 1553. Founder of the Saxon School in Wittenberg.

The studio sign of the master, a winged serpent (up to 1537 with outstretched, after 1537 with folded wings), is also found on the pictures of his sons Lucas Cranach the Younger and Hans Cranach, and even upon pictures by the hand of unknown apprentices. Whether a picture with the sign is by the hand of Lucas Cranach the Elder, Lucas Cranach the Younger, Hans Cranach, or only from the studio of one or the other can therefore only be decided by internal evidence, unless the date or origin of the picture should supply any reliable information. Some pictures can only be acknowledged as partly by the master's own hand.

1906 A The Martyrdom of S. Catherine. In the background is the old fortress of Coburg. Signed: *1506 L. C.* Centre picture of an altar-piece of which one wing is No. 1906 B white the other is in the Speck-Sternburg Collection at Lützschena near Leipsic. The exteriors of both wings are in private hands in England.

P 1 — on linden; 1,26 h. by 1,395 w. — first in catalogue of 1835.

1906 B Saints Barbara, Ursula and Margaret. One of the wings of the preceding picture.

P 1 — on linden; 1,245 h. by 0,665 w. — first in catalogue of 1835.

1906 C The Massacre of the Innocents at Bethlehem. Painted about 1515.

O 3 — on linden; 1,225 h. by 0,865 w. — acquired in 1687 for the Kunstkammer through Bottschild.

1906 D Six pictures in one frame. Originally not connected with each other. Only the centre picture, Christ bound to the pillar, by the master's own hand. Signed with the serpent and *1515*. Upper semicircle: The Holy Trinity; left side piece: the Annunciation; right side piece: The Presentation in the Temple. Left lower picture: the Entombment of Christ; right lower picture: the Ascension.

O 3 — on linden (the side pictures on deal); total height 1,26, total width 0,79; centre picture 0,60 h. by 0,525 w. — The centre picture is from the Castle at Torgau and in 1814 was in the Landschaftshaus at Dresden. In 1861 the whole, put together at random, passed from the store-rooms to the gallery.

S. Catherine. Painted about 1516. Companion picture to No. 1906F. 1906E

O1 — on linden; 1,38 h. by 0,46 w. — inventory of 1722—28 (perhaps in 1588 from the effects of Lucas Cranach the Younger).

S. Barbara. Painted about 1516. 1906F

O1 — on linden; 1,38 h. by 0,46 w. — see remark on No. 1906E.

Portrait of Duke Henry the Pious (born 1473). Companion picture to the following. 1906G

N3 — transferred from linden on canvas; 1,84 h. by 0,825 w. — until 1905 in the Royal Historical Museum.

Portrait of Duchess Katharina of Mecklenburg, Consort of Duke Henry the Pious of Saxony (married 1512). Signed with the serpent, *LC* and *1514*. 1906H

N3 — transferred from linden on canvas; 1,84 h. by 0,825 w. — until 1905 in the Royal Historical Museum.

Christ bearing the Cross. Painted about 1515. Signed with the serpent (only partially visible as the panel is cut at the edges). 1906J

P2 — on linden; 0,61 h. by 0,65 w. — acquired in 1911 by exchange with Nos. 1926 and 2008 from the Sanatorium at Sonnenstein near Pirna, supposed to have come from Torgau.

Christ taking have of his mother. Three-quarter length. Signed with the serpent. Painted soon after 1516. 1907

21b — on linden; 0,86 h. by 0,60 w. — acquired in 1741 from the Wallenstein Collection at Dux.

Christ on the Mount of Olives. Signed with the serpent. Painted soon after 1525. 1908

21a — on linden; 0,68 h. by 0,405 w. — inventory of 1722 (acquired perhaps from the effects of the Duches Katharina).

Adam. Companion picture to the following. Signed with the serpent and *1531*. 1911

P2 — on linden; 1,70 h. by 0,695 w. — inventory of 1722 (taken from the Kunstkammer).

Eve. Painted about 1531. 1912

P2 — on linden; 1,695 h. by 0,69 w. — inventory of 1722—28 (taken from the Kunstkammer).

Christiana Eulenau. Half-length. Signed with the serpent and *1534*. 1913

21a — on beech; 0,205 h. by 0,145 w. — inventory of 1722—28.

Ecce Homo. Half-length. Painted about 1534. 1914

21b — on beech; 0,585 h. by 0,785 w. — acquired in 1874 from Henry Darby Seymour in England.

Duke Henry the Pious. Signed with the serpent and *1537*. 1915

O3 — on linden; 2,085 h. by 0,895 w. — property of the City of Dresden (in the gallery since 1871).

1916 Lucretia and Judith. Double panel. Both panels signed with the serpent with folded wings. Probably later than 1540.
O 2 — on linden, each panel 1,72 h. by 0,64 w. — taken in 1707 from the Kunstkammer.

1916 A Adam and Eve. Double panel. Signed with the serpent with folded wings.
O 2 — on linden, each panel 1,71 h. by 0,63 w. — taken in 1725 from the Kunstkammer.

1917 A little nude boy. Whether by the master's own hand is not undisputed.
O 3 — on oak, 0,39 h. by 0,255 w. — taken in 1861 from the store-rooms.

## CRANACH. STUDIO OF LUCAS CRANACH THE ELDER.

1918 Dr. Martin Luther. Half-length. Dated: *1532 . etatis sue 45.* Companion picture to No. 1919.
21 a — on oak, 0,185 h. by 0,15 w. — acquired in 1622 from the effects of the Court Architect Nosseni (taken from the Kunstkammer in 1707).

1919 Philipp Melanchthon. Half-length. Dated: *1532 etatis sue 30.*
21 a — on oak, 0,185 h. by 0,15 w. — acquired in 1622 from the Nosseni effects.

1922 Portrait of the Elector Frederick the Wise. Bust-length. Signed with the serpent and *1533.*
21 a — on beech, 0,13 h. by 0,14 w. — taken from the Kunstkammer in 1707, in the "Schlosskirche" in 1722, at a later date no doubt sold and repurchased from the Steinla Collection in 1857.

1922 A Portrait of Margarethe von Ponickau. Half-length. Unknown Monogram: *Z . .* and *1536* with the serpent.
P 3 — on linden, 0,52 h. by 0,34 w. — inventory of 1722—28.

1923 See Appendix.

1924 Christ blessing little children. Half-length. Signed with the serpent with folded wings and *1538.*
O 2 — on linden, 0,83 h. by 1,205 w. — taken in 1677 from the Kunstkammer, after 1741 to the gallery.

1925 See Appendix.

1926 Given in exchange for No. 1906 J (Cranach) together with No. 2008 (Loth).

1927-1928 See Appendix.

1929 Samson and Delilah. Signed with the serpent with folded wings.
P 1 — on linden, 0,745 h. by 1,21 w. — acquired in 1657.

David and Bathsheba. Signed with the serpent with folded wings. 1930

P 1 — on linden, 0,74 h. by 1,21 w. — taken in 1657 from the Kunstkammer, after 1741 to the gallery.

Altar piece in five compartments. 1. Principal picture: Presentation of Christ. Four predella-pictures: 2. The Birth of Christ. 3. The Adoration of the Magi. 4. Jesus in the Temple. 5. The Flight into Egypt. Studio pictures arbitrarily placed together in the XIX. Century, perhaps the ones which in 1814 were in the "Landschaftshaus" in Dresden and came originally from the castle at Torgau. 1932

P 1 — on linden, total height 1,205, total width 0,47 — taken in 1861 from the store-rooms.

The Taking of Christ, and Christ appearing after the Resurrection. Put together from two panels which were originally distinct. 1933

P 3 — on linden, 0,395 h. by 0,35 w. — was still in 1741 in the Kunstkammer ⟨acquired in 1861 from the store-rooms⟩.

The Raising of Lazarus. 1934

Store-rooms — on linden, 1,20 h. by 0,825 w. — after 1741 from the Kunstkammer to the gallery.

The Presentation in the Temple. Three-quarter length. 1935

O 2 — on linden, 0,835 h. by 1,20 w. — taken in 1657 from the Kunstkammer, after 1741 to the gallery.

Three pairs of lovers at a table. Three-quarter length. 1936

O 3 — on beech, 0,735 h. by 1,215 w. — taken in 1657 from the Kunstkammer, in 1861 to the gallery.

## CRANACH. SCHOOL OF LUCAS CRANACH THE ELDER.

Judith. Three-quarter length. 1939

O 3 — on linden, 0,20 h. by 0,16 w. — taken from the Kunstkammer after 1741.

The Emperor Henry II. Perhaps of the early period of Cranach's studio. 1940

P 2 — on linden, 0,60 h. by 0,32 w. — through Moritz Hahnen, "Amtshauptmann" at Petersberg near Halle came into the possession of Johann Georg II in 1665 and was later in the Kunstkammer.

## CRANACH THE YOUNGER, LUCAS. Born at Wittenberg Oct. 4th 1515, died at Weimar Jan. 25th 1586. Pupil of his father Lucas Cranach the Elder.

Elijah and the prophets of Baal. Painted in the studio of the elder Cranach. Signed with the serpent and *1545*. 1941

O 3 — on linden, 1,275 h. by 2,42 w. — taken from the store-rooms in 1861 ⟨among the effects of the Duchess Katharina in 1651, as late as 1806 in the "Hofkirche" at Dresden⟩.

The Crucifixion. Signed with the serpent and *1546*. 1942

Store-rooms — on linden, 1,20 h. by 0,715 w. — inventory of 1722.

1943 The sleeping Herakles and the pigmies. Signed with the serpent and *1551*. Companion picture to No. 1944.
P 2 — on canvas; 1,89 h. by 2,59 w. — inventory of 1722—28 (taken from the store-rooms in 1861).

1944 The awakened Herakles driving away the pigmies. Signed with the serpent and *1551*.
P 2 — on linden; 1,88 h. by 2,61 w. — inventory of 1722—28 (taken from the store-rooms in 1861).

1945 The Elector Moritz of Saxony and his Consort Agnes. Half-length. Signed with the serpent and *1559*.
21 b — on linden; 0,44 h. by 0,665 w. — inventory of 1722.

1946 The Crucifixion. Signed with the serpent and *1573*.
O 2 — on linden; 1,74 h. by 1,26 w. — first in catalogue of 1835.

1947 Portrait of the Elector Augustus. Bust-length.
21 b — on millboard; 0,405 h. by 0,325 w. — first in catalogue of 1835 (taken from the Kunstkammer in 1707).

1948 Portrait of the Elector Moritz. Bust-length.
21 b — on paper; 0,405 h. by 0,325 w. — taken from the Kunstkammer in 1707.

1948 A Head of the Elector Joachim II of Brandenburg. Study from life by the master for the large picture in the possession of H. M. the German Emperor. Signed with the serpent.
21 b — on millboard; 0,405 h. by 0,355 w. — in the inventory of 1722 described as a Dürer.

## CRANACH, PUPILS AND SCHOOL OF LUCAS CRANACH THE YOUNGER.

1949 Portrait of the Elector Augustus. Bust-length. Companion picture to No. 1950.
P 2 — on fir; 0,435 h. by 0,355 w. — inventory of 1722 (taken from the store-rooms in 1861)

1950 Portrait of the Electress Anna. Bust-length.
P 2 — on fir; 0,435 h. by 0,355 w. — taken from the store-rooms in 1861.

1951 Portrait of an Electoral Princess. Bust-length.
O 2 — on canvas; 0,395 h. by 0,28 w. — taken from the store-rooms in 1861.

1952 Portrait of Melanchthon on his death-bed (died 1560). Bust-length.
21 b — on oak; 0,37 h. by 0,275 w. — acquired in 1871 by Professor H. Bürckner.

1953 The Holy Trinity.
P 3 — on linden (heart-shaped); 0,85 h. by 0,745 w. — acquired in 1879 from Colditz. Castle.

1954 The Elector Augustus of Saxony and Johann Georg von Brandenburg. Three-quarter length. Perhaps by the Saxon Court Painter Cyriakus Reder.
O 3 — on canvas; 1,59 h. by 1,565 w. — inventory of 1722.

Luther on his death-bed. Copy of an original by Fortenagel. 1955

P3 — on linden, 0,64 h. by 0,505 w. — acquired for the Kunstkammer in 1622 from the effects of the Court Architect Nosseni.

KRELL, HANS. Painter of Leipsic, called the "Fürstenmaler", mentioned between 1531 and 1565. Formed his style under the influence of the Wittenberg School.

Portrait of Duke (afterwards Elector) Augustus of Saxony. Dated: *1551.* With the companion picture No. 1957 painted for Duchess Katharina. 1956

22 c — on canvas, 2,02 h. by 0,93 w. — inventory of 1722 (acquired in 1561 from the effects of the Duchess Katharina, in the Kunstkammer in 1587).

Portrait of Duchess (afterwards Electress) Anna. Dated: *1551.* 1957

22 a — on canvas, 2,02 h. by 0,93 w. — acquired in 1561 from the effects of the Duchess Katharina, in the Kunstkammer in 1587 and passed to the gallery in 1859.

KRODEL, MATTHIAS. Worked 1586 to 1591 for the Elector of Saxony. Pupil of the elder Cranach.

Portrait of an old gentleman. Half-length. Monogram: *MK* and *1591 aetatis sue 79.* 1958

21 b — on linden, 0,775 h. by 0,66 w. — acquired in 1857 from the Steinla Collection.

WEHME, ZACHARIAS. Painter to the Saxon Court in the latter part of the XVI. Century. Died at Dresden Jan. 5th 1606. Formed his style under the influence of the School of the younger Cranach.

Portrait of the Elector Augustus in Armour. Three-quarter length. Signed: *Z . W . F . 1586.* 1959

21 b — on canvas, 1,215 h. by 0,925 w. — until 1886 in the Royal Public Library at Dresden.

## LOWER GERMAN SCHOOL

COLOGNE SCHOOL about 1520.

The Descent from the Cross. Gold back ground. 1965

21 c — on oak, 0,875 h. by 0,695 w. — acquired in 1874 from Herr Fischer of Basle.

BRUYN, BARTHEL. Born 1493 probably in Holland, died at Cologne between 1553 and 1557. School of Jan Joest of Kalkar and of the "Master of the Death of the Virgin Mary". Painted in Cologne after 1515.

Part of a Lamentation over Christ. Half-length. 1966

P3 — on oak, 0,76 h. by 0,495 w. — acquired in 1857 from the Steinla Collection.

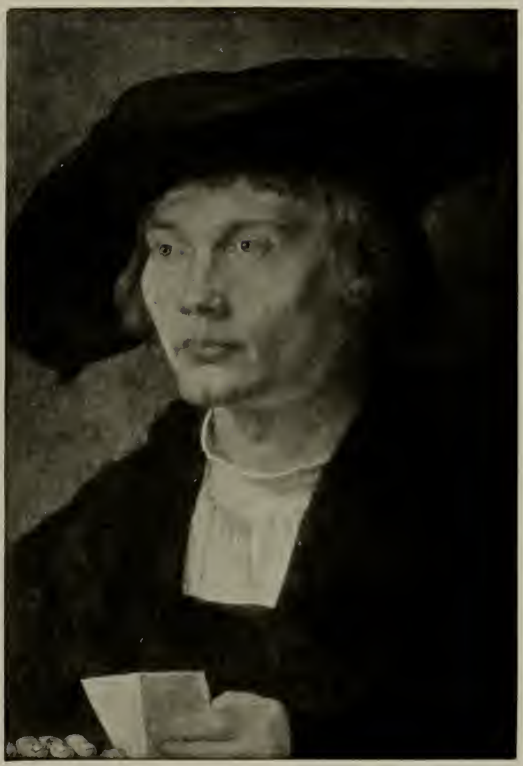
## LOWER GERMAN SCHOOL OF THE XVI. CENTURY.

1967 Portrait of a man in a black cap. Bust-length.

P 1 — on oak; 0,235 h. by 0,185 w. — inventory of 1722—28 (acquired in 1700 for the Kunstkammer).

1968 Portrait of the Margrave Georg Friedrich of Anspach, 1539 to 1603 (according to the old inscription on the back). Bust-length.

O 3 — on oak; 0,185 h. by 0,145 w. — first found in catalogue of 1843.



*1871* *Albrecht Dürer*

*1889* *Hans Hoßbein d. J.*

# XII
# GERMAN SCHOOLS FROM THE END OF THE XVI. TO THE END OF THE XVIII. CENTURY

SCHWARZ, CHRISTOPH. Born near Ingolstadt 1550; died at Munich April 15th 1597. Pupil of Melchior Bocksberger, developed his style in Venice.

1969 The Crucifixion.

P 7 — on copper; 0,29 h. by 0,24 w. — first in catalogue of 1835 (on the back is the inscription: "Churfürstlicher Sächs. Frau Mutter Verlassenschaft. Anno 1623").

ROTTENHAMMER, JOHANN. Born at Munich 1564; died at Augsburg 1623. Pupil of his father Thomas and of J. Donauer in Munich. Developed his style under the influence of the Venetians.

1970 Repose during the Flight into Egypt.

P 7 — on oak; 0,265 h. by 0,205 w. — inventory of 1722.

HEINZ, JOSEF. Born at Basle June 11th 1564; died at Prague about the middle of Oct. 1609. Pupil of Hans von Aachen. Became painter to the Emperor Rudolph II at Prague in 1591.

1971 The Rape of Proserpine.

P 8 — on copper; 0,63 h. by 0,94 w. — Guarienti inventory.

1972 Lot and his Daughters.

P 10 — on copper; 0,47 h. by 0,32 w. — first appears in catalogue of 1835.

1973 See Appendix.

UPPER GERMAN SCHOOL about 1600.

1974 The Marriage of Cana.

Store-rooms — on linden; 0,96 h. by 0,765 w. — first appears in catalogue of 1835.

ELSHEIMER, ADAM. Baptized at Frankfort-on-Main March 18th 1578; died Dec. 11th 1610 at Rome. Pupil of Ph. Uffenbach at Frankfort. Painted in Rome from about 1595.

1975 Judith with the Head of Holofernes. Three-quarter length. Early work.

21 a — on copper; 0,335 h. by 0,275 w. — inventory of 1722.

1977 Jupiter and Mercury with Philemon and Baucis.

21 c — on copper; 0,165 h. by 0,225 w. — inventory of 1754.

1978 Landscape with the Flight into Egypt.

21 c — on copper; 0,175 h. by 0,22 w. — inventory of 1722.

SKRETA. KARL SKRETA SSOTNOWSKY VON ZAWORZITZ. Born at Prague in the first decade of the XVII. Century; buried there Aug. 1st 1674. Developed his style in Italy.

1979-1982 See Appendix.

1983 S. Gregory. Half-length. Companion picture to the next two.

Q 3 — on linden; 0,965 h. by 0,80 w. — Guarienti inventory (acquired from the Sacristy of the former Wenceslas Monastery in Prague).

S. Jerome. Half-length. Companion picture to No. 1983 and 1985. 1984
Q 3 — on linden, 0,96 h. by 0,80 w. — Guarienti inventory (acquired from the Sacristy of the former Wenceslas Monastery in Prague).

S. Ambrose. Half-length. Companion picture to No. 1983 and 1984. 1985
Q 3 — on linden, 0,965 h. by 0,80 w. — Guarienti inventory (acquired from the Sacristy of the former Wenceslas Monastery in Prague).

S. Paul the Apostle. Half-length. 1986
Q 3 — on linden, 0,96 h. by 0,83 w. — Guarienti inventory (acquired from the Sacristy of the former Wenceslas Monastery in Prague).

Moses with the Tables of the Law. Bust-length. 1987
P 10 — on linden, 0,49 h. by 0,575 w. — Guarienti inventory (acquired from the Sacristy of the former Wenceslas Monastery at Prague).

Portrait of Bernhard de Witte, Knight of S. John of Malta. Three-quarter length. Dated: *1651.* 1988
P 11 — on canvas, 1,245 h. by 0,895 w. — acquired in 1742 through Riedel at Prague.

SCHÖNFELDT, JOHANN HEINRICH. Born at Bibrach in Wurtemberg March 13th 1609, died at Augsburg after 1675. Pupil of Joh. Sichelbein at Memmingen. Formed his style in Italy.

A Pastoral Festival. Signed: *JH. Schönfeldt Fecit.* Companion picture to No. 1990. 1989
Store-rooms — on canvas, 0,95 h. by 1,83 w. — acquired in 1741 from the Wallenstein Collection at Dux, until 1723 in the Wrzowecz Collection at Prague, originally together with four companion pictures in possession of the Burgomaster Marc Anton Jenisch at Augsburg.

Battle of the Giants. Signed: *JH. Schönfeld Fecit.* 1990
Q 2 — on canvas, 0,95 h. by 1,82 w. — acquired in 1741 with three companion pictures, of which only No. 1989 is still in the gallery, from the Wallenstein Collection at Dux.

A Musical Entertainment. A lady at the spinet. Signed: *JH Schönfeldt Fecit* and *JHS: Fecit.* Companion picture to No. 1992. 1991
Q 3 — on canvas, 1,245 h. by 0,925 w. — acquired in 1741 from the Wallenstein Collection at Dux, formerly in the Wrzowecz Collection at Prague.

SCHÖNFELDT (?) Musical entertainment. Painted at Prague as companion picture to the preceding by another hand (attributed to Jan Onghers 1651 to 1730). 1992
Q 3 — on canvas, 1,245 h. by 0,91 w. — acquired in 1741 from the Wallenstein Collection at Dux, formerly in the Wrzowecz Collection at Prague.

PAUDISS, CHRISTOPH. Born in Lower Saxony about 1618, died at Freising 1666 or 1667. Pupil of Rembrandt in Amsterdam, but painted in Germany.

Portrait of an old man in a fur cap. Bust-length. Signed: *Chriſtiaffer Paudiß 1654.* 1993
L 3 — on linden, 0,515 h. by 0,42 w. — inventory of 1722.

1995 Portrait of a Hungarian servant in a high cap. Bust-length. Signed: *Chriſtoffer Paudiß . 16 . .* ⟨1655? 1665?⟩.
M 3 — on canvas; 0,59 h. by 0,515 w. — inventory of 1722.

1996 Portrait of a Youth in a gray hat. Bust-length.
47 b — on canvas; 0,755 h. by 0,60 w. — in inventory of 1722 described as "Selbst-bildnis" ⟨picture of the artist⟩.

MATTHISEN, BRODER. Born at Husum in Schleswig; died in Berlin after 1665. Was Painter to the Court there from 1659.

1996 A A skull in the midst of books and musical instruments. Signed: *Matthiſen fecit* and *Broder Matthiſen fecit Anno 16 (41?).*
Store-rooms — on canvas; 1,38 h. by 1,19 w. — acquired in 1741 through von Kaiserling.

WILLMANN ⟨WILLEMANS⟩, MICHAEL. Born at Königsberg 1629; died at Leubus Aug. 26th 1706. Pupil of Jac. A. Backer in Amsterdam. Painter to the Court in Berlin.

1997 Portrait of a boy. Bust-length.
P 8 — on paper attached to oak; 0,47 h. by 0,35 w. — inventory of 1722.

BEMMEL, WILHELM VON. Born at Utrecht June 10th 1630; died near Nuremberg Dec. 20th 1708. Pupil of Corn. Saftleven in Rotterdam. Ancestor of a family of artists in Nuremberg.

1998 Evening landscape with a waterfall. Monogramm: *WB . f* and *1660*. Companion picture to No. 1999.
Q 2 — on canvas; 1,27 h. by 1,98 w. — first in catalogue of 1835.

1999 Morning landscape with a mountain lake. Monogram: *WB* and *1661*.
Q 2 — on canvas; 1,27 h. by 1,97 w. — first in catalogue of 1835.

2000 See Appendix.

ROOS, JOHANN HEINRICH. Born at Otterberg in the Palatinate Oct. 27th 1631; died at Frankfort-on-Main Oct. 3rd 1685. Court painter to the Elector Palatine Karl Ludwig.

2001 Shepherds and flocks amidst ruins. Signed: *JH Roos Pinxit 1681.* Companion picture to No. 2002.
P 9 — on canvas; 0,585 h. by 0,79 w. — inventory of 1722 ⟨passed in 1699 to the Kunst-kammer⟩.

2002 Shepherds and flocks among the rocks. Signed: *JH Roos . fecit.*
P 9 — on canvas; 0,59 h. by 0,79 w. — inventory of 1722 ⟨passed in 1699 to the Kunst-kammer⟩.

2002 A —2004 See Appendix.

LOTH, JOHANN CARL. Born at Munich 1632; died in Venice Oct. 6th 1698. Formed his style in Venice and Rome.

2005 Job with his friends. Three-quarter length.
S 1 — on canvas; 1,22 h. by 0,985 w. — inventory of 1722.

See Appendix. 2006-2007

Given in exchange for No. 1906 J ⟨Cranach⟩ to the Sanatorium at Sonnenstein near Pirna. 2008

HALDER, BERNHARD. Pupil of Dirk Dalens in Amsterdam; painted in Hamburg towards the end of the XVII. Century.

Architectural picture, with ruins of Roman pillars. Signed: *Halder f.* 2009
Q 3 — on copper; 0,10 h. by 0,125 w. — first appears in catalogue of 1765.

RUTHART, CARL. Probably South German by birth; but a member of the Antwerp Guild 1663 to 1664, probably in Italy after 1672.

Ulysses with his followers who had been turned into animals, and Circe. The figures by J. Spillenberger at Kaschau. Signed: *C. Ruthart fe. 1666.* 2010
48 c — on canvas; 1,35 h. by 1,68 w. — inventory of 1754 ⟨probably in the Wrzowecz Collection at Prague until 1723⟩.

Stags and herons. Signed: *C. Ruthart.* Companion picture to No. 2012. 2011
18 b — on canvas; 0,68 h. by 0,555 w. — acquired in 1742 through Riedel from Prague.

Hunted stags. Signed: *C. Ruthart.* 2012
18 b — on canvas; 0,68 h. by 0,56 w. — acquired in 1742 through Riedel from Prague.

Fight between bears and dogs. Signed: *C. Ruthart.* 2013
14 b — on canvas; 0,685 h. by 0,87 w. — inventory of 1722.

EISMANN, JOHANN ANTON. Born at Salzburg 1604; died at Venice 1698. Adoptive father of Carlo Brisighella ⟨see No. 564⟩.

Ruins by a river side. Companion picture to No. 2015. 2014
P 5 — on oak; 0,265 h. by 0,305 w. — acquired in 1727 through Leplat.

Monument amid ruins. 2015
P 5 — on oak; 0,265 h. by 0,31 w. — acquired in 1727 through Leplat.

HEISS, JOHANN. Born at Memmingen 1640; died at Augsburg 1704. Pupil of Joh. Heinr. Schönfeldt.

The Departure of the Israelites from Egypt. Signed: *JHeiß. 1677.* 2016
Q 1 — on canvas; 1,09 h. by 2,135 w. — inventory of 1754.

MIGNON, ABRAHAM. Born at Frankfort-on-Main June 21st 1640; died there ⟨or in Wetzlar⟩ 1679. Pupil of Jan Davidsz. de Heem in the Netherlands.

Flowers in a glass with a spray of orange blossom. Signed: *A Mignon. fe.* 2017
19 b — on canvas; 0,88 h. by 0,67 w. — inventory of 1722.

2018 A garland of fruit with blue ribbons. Signed: *Ab . Mignon : fe.*
M1 — on canvas; 1,015 h. by 0,835 w. — inventory of 1722.

2019 A bird's nest in a basket of fruit. Signed: *Ab . Mignon . fec.*
17a — on canvas; 0,855 h. by 0,705 w. — inventory of 1722.

2020 A garland of fruit and flowers. Signed: *Ab . Mignon . fec.*
17b — on canvas; 0,91 h. by 0,74 w. — inventory of 1722.

2021 Autumn fruits in a brown stone niche. Signed: *Ab . Mignon . fec.*
14a — on oak; 0,47 h. by 0,365 w. — inventory of 1722.

2022 A basket of fruit under an oak. Signed: *Ab Mignon . fec.*
44b — on canvas; 0,865 h. by 0,685 w. — inventory of 1722.

2023 Fruit, a crab and glasses. Signed: *A . Mignon fe.*
49b — on canvas; 0,895 h. by 0,745 w. — inventory of 1722.

2024 Flowers in a glass on a dark ground. Signed: *A . Mignon . fe.*
14c — on oak; 0,47 h. by 0,365 w. — inventory of 1722.

2025 Flowers and animals in a rocky grotto. Signed: *A . Mignon . fe.*
9b — on canvas; 0,805 h. by 0,965 w. — inventory of 1754.

2026 A squirrel in a rocky cave. Signed: *A . Mignon . fe.*
P9 — on canvas; 0,915 h. by 0,765 w. — inventory of 1722.

2027 Flowers and fruit bound with blue ribbons. Signed: *A . Mignon . fe.*
12c — on oak; 0,405 h. by 0,525 w. — inventory of 1722.

2028 Dead birds in a stone niche. Signed: *A . Mignon . fe.*
M3 — on oak; 0,875 h. by 0,68 w. — inventory of 1722.

2029 Birds above a stone table.
M3 — on canvas; 0,95 h. by 0,74 w. — acquired in 1741 through von Kaiserling.

2030-2031 See Appendix.

SEITER, DANIEL. Born at Vienna 1649; died at Turin 1705. Pupil of Carl Loth in Venice, and of Carlo Maratta in Rome.

2034 S. Jerome. Bust-length.
Store-rooms — on canvas; 0,81 h. by 0,70 w. — inventory of 1722.

ROOS, PHILIPP PETER, called ROSA DI TIVOLI. Born at Frankfort-on-Main 1651; died at Tivoli near Rome 1705. Pupil of his father Johann Heinrich Roos. Painted in Rome and Tivoli.

2035 Shepherds and flocks in a landscape with ruins.
P1 — on canvas; 2,88 h. by 4,34 w. — inventory of 1722.

2036 Shepherds and flocks near Tivoli.
P1 — on canvas; 2,81 h. by 4,26 w. — inventory of 1722.

Noah after the flood, before Jehovah. 2037
V — on canvas, 1,945 h. by 2,945 w. — handed over by Melchior Roos for Moritzburg in 1723.

See Appendix. 2038

A young shepherd with his flock. Companion picture to No 2038. 2039
P1 — on canvas, 2,90 h. by 4,32 w. — inventory of 1722.

A shepherd on horseback behind his flock. Companion picture to No. 2041. 2040
V — on canvas, 1,465 h. by 2,22 w. — passed to the Gallery in 1740.

See Appendix. 2041-2042

TAMM, FRANZ WERNER. Born at Hamburg 1669, died at Vienna Dec. 12th 1724. Formed his style in Rome under Mario de' Fiori. Painted mostly in Vienna.

Two pigeons. Signed: *Fr. v. Tam. fe. A: 1714.* Companion picture to No. 2044. 2043
P5 — on canvas, 0,36 h. by 0,46 w. — inventory of 1722.

A hen with her chickens. 2044
P5 — on canvas, 0,36 h. by 0,455 w. — inventory of 1722.

Dead birds. Companion picture to No. 2046. 2045
Store-rooms — on canvas, 1,57 h. by 1,05 w. — acquired in 1723 through Wackerbarth together with No. 2046 and two other pictures.

Live birds with two pheasants. 2046
Store-rooms — on canvas, 1,565 h. by 1,045 w. — acquired in 1743 through Wackerbarth together with No. 2045 and two other pictures.

ROOS, JOHANN MELCHIOR. Born at Frankfort-on-Main 1659, died there 1731. Pupil of his father Johann Heinrich Roos, younger brother of Philipp Peter Roos.

Stags in the forest. Signed: *JM Roos fecit 1714.* 2047
P9 — on copper, 0,76 h. by 0,63 w. — inventory of 1722 (acquired for Moritzburg from the artist himself).

STRUDEL VON STRUDENDORFF, PETER. Born at Cles in the Tyrol 1660, died at Vienna 1714. Pupil of Carl Loth in Venice. Court painter and Director of the Academy in Vienna.

Jupiter in the form of a satyr watching Antiope. 2048
Store-rooms — on canvas, 1,54 h. by 1,81 w. — inventory of 1722.

Susanna bathing. 2049
Store-rooms — on canvas, 1,54 h. by 1,81 w. — acquired in 1778 as part of the Spahn Collection.

HAMILTON, JOHN GEORGE DE. Born at Brussels 1672, died at Vienna Jan. 3rd 1737. Son and pupil of James de Hamilton in Brussels. Court painter in Vienna.

2050 A grey horse saddled. Signed: *J. G. De. Hamilton fec: 1703.* Companion picture to No. 2051.

66a — on canvas, 0,495 h. by 0,625 w. — taken in 1860 from the store-rooms.

2051 A white horse with reddish-brown spots. Signed: *J. G. De. Hamilton Ao 1704.*

66c — on canvas, 0,495 h. by 0,62 w. — taken in 1860 from the store-rooms.

2052 A negro with a grey horse. Signed: *J. G. De. Hamilton Ao 1709.* Companion picture to No. 2053.

66c — on canvas, 0,495 h. by 0,625 w. — taken in 1860 from the store-rooms.

2053 A groom with a white horse. Signed: *J. G. De. Hamilton Ao 1709.*

66a — on canvas, 0,495 h. by 0,62 w. — taken in 1860 from the store-rooms.

RUGENDAS, GEORG PHILIPP. Born at Augsburg Nov. 27th 1666, died there May 10th 1742. Formed his style under the influence of Jacques Courtois.

2054 On the battle-field.

66a — on canvas, 0,45 h. by 0,41 w. — acquired in 1742 through Riedel from Prague.

KUPETZKY, JOHANN. Born at Bösing near Pressburg 1667, died at Nuremberg 1740. Pupil of B. Klaus in Vienna, developed his style in Italy.

2055 The artist's own portrait. Half-length.

61c — on canvas, 0,93 h. by 0,73 w. — acquired in 1741 from the Wallenstein-Collection in Dux.

AGRICOLA, CHRISTOPH LUDWIG. Born at Regensburg Nov. 5th 1667, died there 1719. Formed his style under the influence of the works of G. Dughet and C. Lorrain.

2056 See Appendix.

2057 Landscape with a millstone. Signed: *L. A. fec.*

P10 — on canvas, 0,83 h. by 0,665 w. — inventory of 1754.

MANYOKI, ADAM. Born at Szokolya in Hungary 1673, died at Dresden Aug. 6th 1757. Court painter in Dresden (from 1717).

2058 Portrait of a gentleman in a black cloak. Half-length. Supposed to be the Court painter J. A. Thiele.

61b — on canvas, 0,95 h. by 0,74 w. — acquired in 1741 from the Wallenstein Collection in Dux.

GERMAN SCHOOL OF THE EARLY PART OF THE XVIII. CENTURY.

2059 Portrait of a gentleman. Bust-length.

50b — on canvas, 0,55 h. by 0,455 w. — first appears in catalogue of 1835.

FAISTENBERGER, ANTON. Born at Kitzbühel in the Tyrol 1678, supposed to have died at Vienna in 1722. Developed his style under the influence of the works of Poussin and Salvator Rosa.

Mountain landscape with nymphs. Signed: *Antoni Faistenberger.* 2060
66b — on canvas, 1,21 h. by 2,175 w. — acquired in 1742 through Riedel from Prague.

See Appendix. 2061

MÖLLER, ANDREAS. Born at Copenhagen Nov. 30th 1683, died at Berlin about 1750.

See Appendix. 2062

Count Maurice of Saxony (?). Half-length. 2063
67a — on canvas, 0,755 h. by 0,625 w. — first appears in catalogue of 1835.

DENNER, BALTHASAR. Born at Hamburg-Altona Nov. 15th 1685: died at Rostock April 14th 1749. Pupil of the Berlin Academy.

Portrait of a lady with a green kerchief on her head. Bust-length. Signed: *Denner 1719.* 2064
65c — on canvas, 0,34 h. by 0,26 w. — inventory of 1722.

S. Jerome. Monogram: *BD* and *1731.* 2065
55b — on canvas, 0,45 h. by 0,36 w. — inventory of 1754.

Portrait of an old gentleman in a brown cloak (a ranger of Lützow?). Half-length. Signed: *Denner 1731.* Companion picture to No. 2067. 2066
55a — on canvas, 0,755 h. by 0,635 w. — inventory of 1754.

Portrait of an elderly woman in white cap. Half-length. 2067
55a — on canvas, 0,745 h. by 0,62 w. — inventory of 1754.

Portrait of an old lady with a gold-yellow kerchief on her head. Bust-length. Signed: *Denner 1737.* 2068
56c — on copper, 0,42 h. by 0,33 w. — first appears in catalogue of 1815.

Portrait of a young girl in a blue dress. Bust-length. Signed: *Denner fecit.* 2069
67a — on copper, 0,37 h. by 0,315 w. — inventory of 1754.

Portrait of an elderly woman with a white kerchief on her head. Signed: *Denner fecit.* Companion picture to No. 2071. 2070
55b — on canvas, 0,43 h. by 0,335 w. — acquired in 1730 from the artist himself.

Portrait of a gentleman with long grey hair. Bust-length. 2071
55b — on canvas, 0,43 h. by 0,335 w. — acquired in 1730 from the artist himself.

Portrait of an old gentleman with a grey beard. Bust-length. 2072
56c — on canvas, 0,36 h. by 0,305 w. — inventory of 1722.

THIELE, JOHANN ALEXANDER. Born at Erfurt March 26th 1685; died at Dresden May 22nd 1752. Formed his style after Agricola, and in Dresden under Manyoki. Court painter in Saxony from 1747.

2073 Landscape with the Kyffhäuser. Signed: . . . *gemahlt von Alexander Thielen 1748.*

65 b — on canvas; 1,05 h. by 1,53 w. — until 1870 in the gallery, from 1870 to 1886 in the Royal Palace.

2074 The "Kurprinz Friedrich" turn near Freiberg. Signed: . . . *gemahlet von Alexander Thielen 1749.*

58 a — on canvas; 1,03 h. by 1,55 w. — until 1870 in the gallery, from 1870 to 1886 in the Royal Palace.

REINER, WENZEL LORENZ. Born at Prague 1686; died there Oct. 9th 1743. Formed his style under the influence of Pieter van Bloemen.

2075 Roman cattle-market with a group of beggars. Companion picture to No. 2076.

66 a — on canvas; 0,735 h. by 0,98 w. — acquired in 1739 through Riedel from Prague.

2076 Roman cattle-market with a white horse laden with vegetables.

67 b — on canvas; 0,725 h. by 0,98 w. — acquired in 1739 through Riedel from Prague.

FERG, FRANZ DE PAULA. Born at Vienna May 2nd 1689; died in London 1740. Pupil of Alex. Thiele in Dresden (from 1718).

2077 Fair near a bridge. Signed: *F. Ferg.* Companion picture to No. 2078.

66 c — on copper; 0,425 h. by 0,515 w. — acquired in 1741 through von Kaiserling.

2078 Peasants merry-making by the river side.

66 c — on copper; 0,425 h. by 0,51 w. — acquired in 1741 through von Kaiserling.

2079 Village square with a high house with a gable, near a stream on which is a ferry-boat. Signed: *Fr. Ferg fec.* Companion picture to No. 2080.

67 b — on copper; 0,205 h. by 0,28 w. — Guarienti inventory.

2080 Village square with an old round tower, near a stream on which is a ferry-boat. Signed: *F. Ferg.*

67 b — on copper; 0,205 h. by 0,28 w. — Guarienti inventory.

2081 Peasants amusing themselves among old ruins. Signed: *F. Ferg.* Companion picture to No. 2082.

67 b — on copper; 0,245 h. by 0,31 w. — acquired in 1727 through Leplat.

2082 Fair near an old castle. Signed: *F. Ferg f.*

67 b — on copper; 0,245 h. by 0,31 w. — acquired in 1727 through Leplat.

MENGS, ISMAEL. Born at Copenhagen about 1688; died at Dresden Dec. 26th 1764. Court painter in Dresden from 1714. Father of Anton Raphael Mengs.

The artist's own portrait. Half-length. 2083

61a — on canvas; 0,855 h. by 0,71 w. — acquired in 1741 through von Kaiserling.

SPERLING, JOHANN CHRISTIAN. Born at Halle on the Saale 1691; died at Anspach 1746. Court painter in Anspach.

Vertumnus and Pomona. Signed: *J. C Sperling. 1719.* 2084

7b — on copper; 0,42 h. by 0,315 w. — acquired in 1741 through von Kaiserling.

QUERFURT, AUGUST. Born at Wolfenbüttel 1697; died at Vienna 1761. Son and Pupil of the Brunswick Court Painter Tobias Querfurt, developed his style under Rugendas at Augsburg. School of Wouwerman.

A beggar, and a lady on a white horse. Signed: *A. Querfurt. pinx.* 2086

66a — on oak; 0,27 h. by 0,355 w. — acquired in 1741 from the Wallenstein Collection in Dux.

Riding party resting before a ruined hut. Signed: *A Q.* 2087

66b — on copper; 0,32 h. by 0,42 w. — acquired in 1741 through von Kaiserling.

A horseman on a brown horse with a falcon. Signed: *A. Querfurt.* 2088

66a — on oak; 0,27 h. by 0,355 w. — acquired in 1741 from the Wallenstein Collection in Dux.

A gentleman who has dismounted from his grey horse. Signed: *A. Querfurt.* 2089

P4 — on copper; 0,215 h. by 0,27 w. — acquired in 1741 through von Kaiserling.

A horseman before a sutler's tent. Signed: *A. Q.* Companion picture to No. 2091. 2090

P7 — on deal; 0,225 h. by 0,33 w. — acquired in 1741 through von Kaiserling.

A horseman on a white horse with a falcon. Signed: *A. Quer . . .* 2091

66b — on deal; 0,225 h. by 0,33 w. — acquired in 1741 through von Kaiserling.

SEYBOLD, CHRISTIAN. Born at Mayence 1697 (according to others 1703); died at Vienna Sept. 29th 1768. Style of Balth. Denner. Court painter in Vienna.

Portrait of a boy with a flute. Bust-length. Companion picture to No. 2093. 2092

56b — on copper; 0,47 h. by 0,37 w. — Guarienti inventory.

Portrait of a girl with a veil. Bust-length. 2093

56b — on copper; 0,465 h. by 0,37 w. — Guarienti inventory.

Portrait of an old man in a cap of panther-skin. Bust-length. Companion picture to No. 2095. 2094

56b — on copper attached to wood; 0,41 h. by 0,325 w. — Guarienti inventory.

2095 Portrait of an old woman with a green kerchief on her head. Bust-length.
56 b — on copper; 0,415 h. by 0,325 w. — Guarienti inventory.

2096 The artist's own portrait. Half-length.
60 b — on canvas; 0,74 h. by 0,61 w. — inventory of 1754.

PLATZER ⟨PLAZER⟩, JOHANN GEORG. Born 1702 at Eppan in the Tyrol; died 1760 at St. Michael in the Tyrol. Son of Joh. Victor Platzer.

2097 Solon and Croesus. Signed: *J G Plazer.* Companion picture to the next three pictures.
66 a — on copper; 0,405 h. by 0,59 w. — Guarienti inventory.

2098 The Samnites before Curius Dentatus. Signed: *J G Plazer.*
66 a — on copper; 0,405 h. by 0,59 w. — Guarienti inventory.

2099 Mercury hovering over his beloved Herse. Signed: *J G Plazer.*
67 a — on copper; 0,40 h. by 0,59 w. — Guarienti inventory.

2100 Bacchus and Ariadne. Signed: *J G Plazer.*
67 a — on copper; 0,40 h. by 0,59 w. — Guarienti inventory.

DATHAN, GEORG. Born at Mannheim about 1703. Painted there.

2101 An allegory on the marriage of the Princess Maria Josepha of Saxony with the Dauphin of France ⟨1747⟩. Signed: *Georg Dathan 1748.*
67 c — on apple; 0,57 h. by 0,415 w. — first in catalogue of 1835.

KERN ⟨KÖRNE⟩, ANTON. Born at Tetschen 1710; died at Dresden June 8th 1747. Pupil of the court painter L. Rossi in Dresden and of G. B. Pittoni in Venice. Was Court Painter in Dresden in 1741.

2102 The Massacre of the Innocents at Bethlehem. Painted in Rome about 1739.
67 c — on canvas; 0,73 h. by 0,965 w. — taken in 1740 from the Royal Sleeping Apartments.

DIETRICH ⟨DIETRICY⟩, CHRISTIAN WILHELM ERNST. Born at Weimar Oct. 30th 1712; died at Dresden April 23rd or 24th 1774. Pupil of his father Joh. Georg in Weimar and of Alex. Thiele in Dresden. In 1741 Court Painter, in 1746 Gallery Inspector, and in 1765 Academy Professor in Dresden.

2103 The Adoration of the Magi. Signed: *C W E Dietrich fec: 1731.*
65 c — on canvas; 0,875 h. by 1,145 w. — inventory of 1752.

2104 The Marriage at Cana. Signed: *Dietricy pinx 4 Ju. . . 1735.*
67 a — on beech; 0,19 h. by 0,265 w. — first appears in catalogue of 1835.

The Presentation in the Temple. Signed: *Dietricy Pinxit Ao 1738.* 2105
66 b — on oak, 0,385 h. by 0,555 w. — acquired in 1741 through von Kaiserling.

See Appendix. 2106

Arcadian pastoral life. Signed: *CWE Dietricy : Pinx . Ao : 1740.* Companion picture to No. 2108. 2107
67 c — on canvas, 0,535 h. by 0,72 w. — acquired in 1741 through von Kaiserling.

Women near a pond. Signed: *Dietricy . Pinx . Ao . 1740.* 2108
67 b — on canvas, 0,535 h. by 0,72 w. — acquired in 1741 through von Kaiserling.

The Presentation in the Temple. Signed: *Dietricy Ao 1740.* 2109
67 a — on beech, 0,50 h. by 0,845 w. — acquired in 1720 through von Kaiserling.

An old woman in a brown cloak. Half-length. Signed: *Dietricy Pinx . 1740.* 2110
66 c — on beech, 0,325 h. by 0,24 w. — acquired in 1741 through von Kaiserling.

Portrait of an old man with a white beard, in a turban. Bust-length. Signed: *Dietricy . f . Ao 1740.* 2111
65 b — on beech, 0,33 h. by 0,24 w. — acquired in 1741 through von Kaiserling.

Blowing bubbles. Signed: *D . A . 1740.* 2112
66 a — on oak, 0,285 h. by 0,21 w. — acquired in 1741 through von Kaiserling.

Portrait of a warrior in a brown cap. Signed: *Dietricy fec. Ao 1740 .* 2113
66 c — on beech, 0,33 h. by 0,245 w. — acquired in 1741 through von Kaiserling.

A shepherd and shepherdess. Signed: *Dietricy Pinx . Ao 1740.* 2114
66 b — on copper, 0,44 h. by 0,67 w. — G.-W. III, 22 — acquired in 1741 through von Kaiserling.

A young couple with Cupid. Signed: *Dietricy 1740.* Companion picture to No. 2116. 2115
66 b — on beech, 0,45 h. by 0,35 w. — acquired in 1741 through von Kaiserling.

A young couple with sheep and goats. 2116
66 b — on beech, 0,45 h. by 0,345 w. — acquired in 1741 through von Kaiserling.

The Prodigal Son. Signed: *Dietricy Pinx . Ao 1740.* 2117
66 c — on canvas, 0,40 h. by 0,52 w. — acquired in 1741 through von Kaiserling.

The Raising of Lazarus. Signed: *Dietricy . Pinx . 1742.* 2118
65 c — on canvas, 0,885 h. by 0,775 w. — inventory of 1754.

The Holy Family under a rock. Signed: *CWE Dietricy Pinx . Ao · 1746.* 2119
66 c — on beech, 0,44 h. by 0,325 w. — acquired in 1778 out of the Spahn Collection.

The Holy Family under a palm tree. Signed: *Dietricy 1746.* 2120
66 b — on canvas, 0,315 h. by 0,47 w. — inventory of 1754.

2121 A Village by a river side. Signed: *Dietricy fecit 1748.*
67 a — on canvas; 0,54 h. by 0,855 w. — acquired in 1778 out of the Spahn Collection.

2122 Shepherdesses and flocks near a round stone monument. Signed: *Dietricy Pinx. 1751.* Companion picture to No. 2123.
67 b — on canvas; 0,545 h. by 0,725 w. — inventory of 1754.

2123 Shepherdesses and flocks.
67 a — on canvas; 0,545 h. by 0,73 w. — inventory of 1754.

2124 The Crucifixion. Signed: *Dietricy 1754.*
65 b — on canvas; 0,86 h. by 1,09 w. — first appears in catalogue of 1765.

2125-2126 See Appendix.

2127 Thetis and Achilles. Signed: *Dietricy 1766.* Painted for admission into the Dresden Academy.
66 b — on canvas; 0,755 h. by 0,63 w. — taken in 1855 from the store-rooms.

2128 Christ healing the sick. Signed: *Dietricy.*
66 b — on canvas; 0,545 h. by 0,74 w. — inventory of 1754.

2129 Nymphs under the rocks. Signed: *Dietricy.*
67 c — on beech; 0,30 h. by 0,395 w. — acquired in 1741 through von Kaiserling.

2130 Venus as a shepherdess. Signed: *Dietricy.*
66 c — on beech; 0,285 h. by 0,295 w. — acquired in 1778 out of the Spahn Collection.

2131 Shepherdesses bathing. Signed: *Dietricy.*
67 c — on beech; 0,285 h. by 0,41 w. — taken in 1856 from the store-rooms.

2132 An old man in a broad-brimmed hat. Half-length. Signed: *Dietricy Pinx.*
65 b — on beech; 0,325 h. by 0,24 w. — acquired in 1741 through von Kaiserling.

2133 Diana discovering Callisto's frailty.
67 c — on canvas; 0,535 h. by 0,72 w. — acquired in 1731 through the artist himself.

2134 Belisarius in the guise of a beggar.
65 c — on canvas; 0,875 h. by 0,725 w. — acquired in 1731 through the artist himself.

2135 Shepherd and shepherdess with their flocks.
66 b — on canvas; 0,35 h. by 0,495 w. — acquired in 1741 through von Kaiserling.

2136 Women bathing.
67 c — on beech; 0,295 h. by 0,395 w. — acquired in 1741 through von Kaiserling.

2137 See Appendix.

2138 Wounded soldiers near a battle-field. Companion picture to No. 2139.
65 a — on canvas; 1,42 h. by 2,09 w. — acquired in 1741 through von Kaiserling.

Horsemen, near a battle-field. 2139
65 c — on canvas; 1,42 h. by 2,09 w. — acquired in 1741 through von Kaiserling.

The Holy Family resting during the Flight into Egypt. After an etching by Rembrandt. 2142
66 b — on beech; 0,21 h. by 0,145 w. — acquired in 1744 through von Kaiserling.

The Angel bringing the Good Tidings to the Shepherds. Companion picture to No. 2147. 2146
65 a — on canvas; 0,82 h. by 1,29 w. — inventory of 1754.

The Adoration of the Shepherds. 2147
65 a — on canvas; 0,87 h. by 1,28 w. — first appears in catalogue of 1765.

The Holy Family. 2148
67 c — on canvas; 0,68 h. by 0,52 w. — inventory of 1754.

Copy from the Magdalene ascribed to Correggio. ⟨No. 154 of this Gallery.⟩ 2149
66 a — on copper; 0,285 h. by 0,385 w. — taken in 1761 from the Castle of Hubertusburg.

A Mountain Path. Companion picture to No. 2151. 2150
67 b — on canvas; 0,35 h. by 0,41 w. — acquired in 1778 out of the Spahn Collection.

A Rocky Pass. 2151
67 b — on canvas; 0,345 h. by 0,405 w. — acquired in 1778 out of the Spahn Collection.

The Gunpowder Explosion on the "Jungfernbastei" ⟨1747⟩. 2152
66 b — on beech; 0,255 h. by 0,34 w. — acquired in 1778 out of the Spahn Collection.

Romantic Scene in a garden. Companion picture to No. 2154. 2153
67 b — on beech; 0,38 h. by 0,26 w. — taken in 1855 from the store-rooms.

Music and Love. Copy from Lancret's picture in the Royal Palace at Berlin. 2154
67 b — on beech; 0,38 h. by 0,29 w. — taken in 1855 from the store-rooms.

See Appendix. 2155

GRUND, NORBERT. Born at Prague 1714; died at Vienna 1767. Pupil of Franz de Paula Ferg.

Rustic amusements in front of a country inn. Companion picture to No. 2157. 2156
67 a — on beech; 0,245 h. by 0,36 w. — acquired in 1778 out of the Spahn Collection.

An al fresco Gathering. 2157
67 c — on beech; 0,24 h. by 0,365 w. — acquired in 1778 out of the Spahn Collection.

OESER, ADAM FRIEDRICH. Born at Pressburg Feb. 17th 1717; died at Leipzig March 18th 1799. Director of the Academy in Leipsic after 1763. At the same time Court painter and Professor of the Academy at Dresden.

2158 Group of the Artist's children. Painted in 1766 for admission into the Dresden Academy.

57 b — on canvas; 1,40 h. by 1,00 w. — property of the Academy.

WAGNER, MARIA DOROTHEA, née DIETRICH. Born at Weimar (according to others at Dresden) 1728; died at Meissen Feb. 10th 1792. Sister of Chr. W. E. Dietrich.

2159 A Water-mill amongst trees and rocks. Signed: *M · D . W.*

66 c — on oak; 0,27 h. by 0,37 w. — first appears in catalogue of 1835.

MENGS, ANTON RAPHAEL. Born at Aussig March 12th 1728; died at Rome June 29th 1779. Son and Pupil of Ismael Mengs in Dresden. Court painter at Dresden (from 1745). From 1752 in Italy and Spain.

2160 Joseph's Dream. Painted in 1750 as a sketch for an altar-piece for the Roman Catholic "Hofkirche" at Dresden.

56 c — on canvas; 0,55 h. by 0,275 w. — first appears in catalogue of 1812.

2161 Joseph's Dream. Painted in 1750.

56 c — on canvas; 0,525 h. by 0,275 w. — acquired in 1879 out of the effects of the artist Pröll.

2162 The Repentant Magdalene. Painted in Rome in 1752.

55 b — on canvas; 0,475 h. by 0,635 w. — first appears in catalogue of 1765.

2163 Portrait of the Electoral Princess Maria Antonia. Three-quarter length. Painted in Dresden in 1751.

53 b — on canvas; 1,555 h. by 1,125 w. — first appears in catalogue of 1765.

ROOS, JOSEPH. Born at Vienna 1728; died there 1805. Grand-son of Philipp Roos. Became painter to the Court and member of the Academy at Dresden in 1764 and Inspector of the Belvedere Gallery at Vienna in 1722.

2164 Herdsman and flocks near an old willow. Signed: *Joseph . Roos f . 1765.*

66 c — on canvas; 0,715 h. by 0,865 w. — first appears in catalogue of 1765.

SCHENAU, JOHANN ELIAS ZEISIG, called SCHENAU. Born at Gross-Schönau near Zittau Nov. 7th 1737; died at Dresden Aug. 23rd 1806. Pupil of Silvestre at Dresden and Paris. Formed his style under the influence of Greuze. Professor of the Dresden Academy in 1774.

2164 A The School-girl. Half-length.

Q 3 — on oak; 0,165 h. by 0,09 w. — bequeathed to the Gallery in 1893 by the President of the Court of Appeal E. F. Nossy.

*1890* *Hans Holbein d. J.*

*1906 A* *Lucas Cranach d. A.*

The Electoral Family. In the centre, surrounded by the younger princes and princesses, the Elector Friedrich August, and the Electress Amalia by the side of the Electress Dowager Maria Antonia. On the right Prince Xaver. Signed: *Schenau inv . . . . à Dresde 1772.* 2164B
Store-rooms — on canvas, 1,21 h. by 1,16 w. — purchased in 1910 at Paris.

GRAFF, ANTON. Born at Winterthur Nov. 18th 1736, died at Dresden June 22nd 1813. From 1766 in Dresden and in 1789 Professor of the Art Academy.

King Friedrich August the Just. Signed: *A Graff pinx: 1795.* 2165
T 3 — on canvas, 2,26 h. by 1,37 w. — G.-W. III, o — first appears in catalogue of 1856 (formerly in the "Landhaus").

Portrait of the artist in early youth. Three-quarter length. Painted in Winterthur in 1765, and sent to the Academy exhibition at Dresden for reception into the Academy. 2166
55 a — on canvas, 1,005 h. by 0,785 w. — taken in 1855 from the store-rooms.

Portrait of the artist in his 58th year. Sent in the Academy exhibition in 1795. 2167
55 b — on canvas, 1,68 h. by 1,055 w. — first appears in catalogue of 1835 (probably purchased in 1832 from the artist's heirs).

The artist's own portrait at an advanced age. Bust-length. 2168
55 c — on canvas, 0,71 h. by 0,565 w. — inventory of 1809.

Portrait of the poet Christian Fürchtegott Gellert. Bust-length. 2169
55 b — on canvas, 0,63 h. by 0,52 w. — presented in 1865 by the Freiin Amalie von Wagner.

Portrait of Christian Heinrich Voigt, manufacturer of gold and silver wire. Half-length. In the academy exhibition of 1789. 2170
55 c — on canvas, 0,77 h. by 0,60 w. — bequeathed in 1867 by the grandson of the subject of the picture, the Banker C. E. Lötze of Dresden.

Portrait of the manufacturer Carl Gottlieb Hommeyer. Half-length. Companion picture to No. 2172. 2171
56 b — on canvas, 0,77 h. by 0,60 w. — bequeathed in 1867 by the Banker C. E. Lötze of Dresden, nephew of the subject of the picture.

Portrait of Frau Henriette Hommeyer, née Voigt. Half-length. 2172
56 b — on canvas, 0,77 h. by 0,61 w. — bequeathed in 1867 by the Banker C. E. Lötze of Dresden, nephew of the subject of the picture.

Portrait of Frau Johanna Christiane Eltz, née Voigt. Half-length. 2173
55 c — on canvas, 0,78 h. by 0,615 w. — bequeathed in 1867 by the Banker C. E. Lötze of Dresden, nephew of the subject of the picture.

Portrait of Fräulein Christiane Friederike Voigt. Half-length. 2174
55 c — on canvas, 0,775 h. by 0,595 w. — bequeathed in 1867 by the Banker C. E. Lötze of Dresden, nephew of the subject of the picture.

2175 Portrait of Jean Jacques Mesmer, Minister of the Reformed Church. Bust-length. Sent to the art exhibition of the Academy in 1810.
55 c — on canvas; 0,67 h. by 0,62 w. — presented in 1875 by Frau Eug. Höfer, née Mesmer, of Meissen.

2175 A Lieutenant General Carl Wilhelm Ferdinand von Funck. Half-length.
60 c — on canvas; 0,775 h. by 0,61 w. — bequeathed in 1901 by Fräulein Therese von Witzleben.

2175 B Portrait of Fräulein Pezold, afterwards wife of Lieutenant Kötsch. Bust-length.
60 b — on canvas; 0,455 h. by 0,375 w. — presented in 1908 by Fräulein Therese Francke, grand-daughter of the subject of the picture.

2176 Portrait of the Court Historian Johann Gottlob Boehme, at an advanced age ⟨1717 to 1780⟩. Half-length.
54 a — on canvas; 0,66 h. by 0,54 w. — presented in 1882 by Professor J. Bertrand.

2177 Portrait of the preceding at an earlier age. Half-length. Companion picture to No. 2178.
56 c — on canvas; 0,90 h. by 0,68 w. — presented in 1882 by Professor J. Bertrand.

2178 Portrait of Frau Christiane Regina Boehme, née Hetzer. Half-length.
56 c — on canvas; 0,90 h. by 0,68 w. — presented in 1882 by Professor J. Bertrand.

2179 Portrait of the law-court official Hetzer. Half-length. Companion picture to No. 2180.
55 a — on canvas; 0,90 h. by 0,68 w. — presented in 1882 by Professor J. Bertrand.

2180 Portrait of Frau Hetzer. Half-length.
55 a — on canvas; 0,90 h. by 0,68 w. — presented in 1882 by Professor J. Bertrand.

2180 A Portrait of Frau Riquet ad an advanced age ⟨died 1826⟩. Half-length.
54 a — on canvas; 0,705 h. by 0,565 w. — presented in 1887 by Herr Louis Barfuss in Kötzschenbroda.

2180 B Portrait of Dr. Ernst Platner, Professor of Physiology at the University of Leipsic ⟨1744 — 1818⟩. Half-length. In the Academy exhibition of 1790.
55 c — on canvas; 0,625 h. by 0,52 w. — presented in 1891 by Herr Heinrich Seidel in Striesen.

2180 C Portrait of E. F. Burkhard de Leger ⟨1732—1802⟩, Chamberlain of Friedrich August the Just. Bust-length.
55 b — on canvas; 0,65 h. by 0,54 w. — bequeathed in 1898 by the wife of General von Zeschau.

2180 D Portrait of Herr Ried ⟨Rieth?⟩. On the back by an unknown hand: *A. Graff pinx. 1808.* Half-length.
60 c — on canvas; 0,71 h. by 0,565 w. — bequeathed in 1905 by the Baroness von Åkerhielm.

Portrait of the Cabinet Minister Otto Ferdinand Graf von Loeben (1741—1804). On the back by an unknown hand: *A. Graff pinx. 1783.* Bust-length. Companion picture to No. 2180F. 2180E

52 d — on canvas, oval, 0,66 h. by 0,53 w. — bequeathed in 1907 by Frau Oberforstmeister J. H. von Loeben.

Portrait of Gräfin Maria Caroline von Loeben (born 1760). Bust-length. 2180F

52 d — on canvas, oval, 0,66 h. by 0,53 w. — bequeathed in 1907 by Frau Oberforstmeister J. H. von Loeben.

STÖCKLIN, CHRISTIAN. Born at Geneva July 14th 1741, died at Frankfort-on-Main in June 1795. From 1757 in Italy, pupil of Antonio Galli da Bibiena at Bologna.

Interior of a church in the renaissance style. Signed: *Stöcklin f. 1788.* Companion picture to No. 2180H. 2180G

66 b — on copper, 0,205 h. by 0,145 w. — bequeathed in 1893 by the President of the Court of Appeal E. F. Nossky.

Interior of a circular church. Signed: *Stöcklin f. 1788.* 2180H

66 b — on copper, 0,205 h. by 0,145 w. — bequeathed in 1893 of the President of the Court of Appeal E. F. Nossky.

KAUFFMANN, ANGELICA. Born at Chur (Coire) Oct. 30th 1741, died at Rome Nov. 5th 1807. Pupil of her father Joh. Joseph Kauffmann. Painted chiefly in Italy.

Portrait of a young lady as a sibyl. Half-length. Signed: *Angelica Kauffman Pinx.* Companion picture to No. 2182. 2181

56 a — on canvas, 0,91 h. by 0,725 w. — G.-W. III, 36 — acquired in 1782.

Portrait of a young lady as a vestal virgin. Half-length. Signed: *Angelica Kauffm . . . Pinx.* 2182

56 a — on canvas, 0,915 h. by 0,715 w. — G.-W. III, 7 — acquired in 1782.

The Desertion of Ariadne. 2183

56 b — on canvas, 0,88 h. by 0,705 w. — G.-W. III, 8 — acquired in 1782.

Friedrich, see Appendix. 2184

TISCHBEIN, JOHANN FRIEDRICH AUGUST. Born at Maastricht 1750, died at Heidelberg 1812. Pupil of Joh. Heinrich Tischbein at Cassel. He succeeded Oeser as Academy Professor in Leipsic in 1800.

Portrait of Gräfin Bose, née Gräfin Schulenburg-Wolfsburg. Three-quarter length. Signed: *Tischbein . p . 1789.* 2184A

56 b — on canvas, 1,58 h. by 1,20 w. — bequeathed in 1907 by Freifrau von Eckardstein, née Senger, of Potsdam.

2184B Portrait of Frau Christiane Caroline Friederike Mesmer (died 1843). Bust-length.

69 b — on canvas; 0,695 h. by 0,54 w. — bequeathed in 1891 by Frau Felicia Land, née Mesmer daughter of the person represented.

KLENGEL, JOHANN CHRISTIAN. Born at Kesselsdorf April 5th 1751; died at Dresden Dec. 19th 1824. Pupil of Chr. W. E. Dietrich. Professor of the Dresden Academy.

2185 Apollo tending the herds of Admetus. Signed: *Klengel.*

58 c — on canvas; 0,97 h. by 1,46 w. — purchased from the artist's heirs in 1825.

2186 See Appendix.

2186A Landscape with willows.

68 b — on canvas; 0,24 h. by 0,32 w. — bequeathed in 1893 by the President of the Court of appeal E. F. Nossky.

GRASSI, JOSEF. Born at Vienna April 22nd 1757; died at Dresden Jan. 7th 1838. Professor of the Dresden Academy in 1799. From 1816 until 1821 Director of the studies of the holders of art scholarships at Rome.

2187 S. John the Baptist. Half-length.

64 b — on canvas; 0,83 h. by 0,625 w. — bequeathed by the artist in 1838.

2188 The Apostle S. Peter. Bust-length.

64 b — on canvas; 0,62 h. by 0,485 w. — first in catalogue of 1843. Doubtless bequeathed by the artist in 1838.

VOGEL, CHRISTIAN LEBERECHT. Born at Dresden April 6th 1759; died there April 11th 1816. Pupil of Schenau. From 1814 Professor at the Dresden Academy.

2189 The Artist's sons. Painted in 1792 or 1793.

56 a — on canvas; 0,755 h. by 0,995 w. — acquired from the artist's heirs in 1817.

# MODERN PICTURES

# I
# GERMAN SCHOOLS

## DRESDEN SCHOOL

POCHMANN, TRAUGOTT LEBERECHT. Born at Dresden Dec. 6th 1762; died there April 23rd 1830. Pupil of Anton Graff and of G. B. Casanova. Professor of the Academy.

2190 The Artist's own portrait. Three-quarter-length.
68 a — on canvas; 1,00 h. by 0,80 w. — acquired in 1847 from the artist's daughter.

2190 A Portrait of the Leipsic merchant Johann Gotthold Quandt. Three-quarter length.
Store-rooms — on canvas; 1,28 h. by 0,88 w. — bequeathed by Herr Johann Gustav Quandt in 1908.

KÜGELGEN, GERHARD VON. Born at Bacharach on the Rhine Feb. 6th 1772; murdered near Dresden March 27th 1820. Professor of of the Academy of Dresden (where he lived after 1805).

2191 Portrait of Karl Ludwig Fernow, author of works on art. Painted 1806—1807 at Weimar. Half-length.
68 a — on canvas; 0,665 h. by 0,52 w. — acquired in 1905 from Herr Konstantin von Kügelgen.

2192 The Prodigal Son. Half-length. Painted in 1820.
68 c — on canvas; 0,965 h. by 0,75 w. — acquired in 1820 out of the artist's effects.

HARTMANN, FERDINAND. Born at Stuttgart July 14th 1774; died at Dresden Jan. 6th 1842. Director of the Dresden Academy from 1824.

2193 The Artist's own portrait. Bust-length.
68 b — on canvas; 0,64 h. by 0,50 w. — acquired in 1874 from Frau von Witzleben.

FRIEDRICH, KASPAR DAVID. Born at Greifswald Sept. 5th 1774; died May 7th 1840. Formed his style in Copenhagen. Professor of the Dresden Academy from 1824.

2194 Two Men observing the moon. Painted in 1819.
69 c — on canvas; 0,35 h. by 0,44 w. — acquired in 1840 out of the artist's effects.

2195 A Cromlech in autumn. Painted between 1819 and 1826 for admission into the Academy.
69 c — on canvas; 0,55 h. by 0,71 w. — acquired in 1860 from the Dresden Academy.

2196 A Cromlech in snow. Painted about 1810.
69 c — on canvas; 0,615 h. by 0,80 w. — acquired in 1905 out of the effects of the artist Johann Siegwald Dahl.

2197 Rest during haymaking. Painted 1834 to 1835.
68 a — on canvas; 0,725 h. by 1,02 w. — acquired in 1840 out of the effects of the artist.

A large meadow near Dresden called "Das grosse Gehege". 2197 A
68 c — on canvas, 0,735 h. by 1,025 w. — acquired in 1909 from Frl. Ella von Nostitz-Jänkendorf.

ROESSLER, JOHANN CARL. Born at Görlitz May 18th 1775, died at Dresden Feb. 20th 1845. Pupil of G. B. Casanova. Professor at the Dresden Academy from 1815.

Portrait of the Actor and Entomologist Ochsenheimer. Three-quarter-length. 2198
68 c — on canvas, 0,81 h. by 0,68 w. — presented in 1868 by the Hofschauspieler Heine.

Portrait of the Geheimer Finanzrat Johann Carl Ludwig von Nostitz-Drzewiecki (1774 — 1825). According to the inscription on the back, painted in 1824. Half-length. 2198 A
68 a — on canvas, 0,75 h. by 0,59 w. — presented in 1908 by the heirs of Fräulein Isidore von Reutter.

MATTHÄI, FRIEDRICH. Born at Meissen March 4th 1777, died at Vienna Oct. 23rd 1845. Pupil of Casanova at Dresden and of Füger at Vienna. Professor of the Dresden Academy from 1810, Gallery Inspector from 1823, afterwards Director of the Picture Gallery.

The Murder of Aegistheus. Painted during his stay in Italy (1802 to 1808). Three-quarter length. 2199
Store-rooms — on canvas, 1,58 h. by 2,39 w. — acquired from the artist's heirs in 1858

See Appendix. 2200

Portrait of the Leipsic merchant Johann Gotthold Quandt. Three-quarter length. 2200 A
Store-rooms — on canvas, 1,10 h. by 0,805 w. — bequeathed by Herr Johann Gustav Quandt in 1908.

Richter, see Appendix. 2201-2202

KERSTING, FRIEDRICH GEORG. Born at Güstrow in Mecklenburg 1783, died at Meissen 1847. Formed his style in Copenhagen and Dresden. Superintendant of Porcelain Painting at the Royal Porcelain Factory at Meissen.

S. Mary Magdalene. Three-quarter length. 2202 A
68 c — on canvas, 0,66 h. by 0,53 w. — acquired in 1907 from Meissen.

Arnold, see Appendix. 2203

NAECKE, GUSTAV HEINRICH. Born at Frauenstein April 4th 1785, died at Dresden Jan. 10th 1835. Pupil of Grassi. Professor at the Dresden Academy from 1825.

Portrait of the artist himself. Painted in 1814. Bust-length. 2204
68 b — on canvas, 0,44 h. by 0,40 w. — bequeathed in 1866 by the Burgermaster Hübler.

FABER, G. TRAUGOTT. Born at Dresden Nov. 10th 1776; died there June 25th 1863. Pupil of Klengel. Member of the Dresden Academy.

2205 Wooded valley with a stream, by moonlight. Signed: *Faber 1816.*
41 c — on canvas; 0,795 h. by 0,89 w. — bequeathed in 1893 by the president of the court of appeal, E. F. Nossky.

DAHL, JOHANN CHRISTIAN CLAUSSEN. Born at Bergen in Norway Feb. 24th 1788; died at Dresden Oct. 14th 1857. Pupil of the Copenhagen Academy. Professor of the Dresden Academy (where he was engaged from 1818).

2206 A forest stream in the mountains. Signed: *Dahl 1819.* Painted for admission into the Academy.
68 a — on canvas; 0,76 h. by 0,61 w. — acquired in 1860 from the Academy.

2207 Norwegian mountain landscape. Signed: *J Dahl 1850.*
68 b — on canvas; 1,83 h. by 2,37 w. — acquired in 1853.

VOGEL VON VOGELSTEIN, CARL. Born at Wildenfels June 26th 1788; died at Munich March 4th 1868. Pupil of his father Christian Leberecht Vogel. Professor of the Dresden Academy from 1820 to 1853.

2208 See Appendix.

2209 Portrait of King Friedrich August the Just of Saxony. Half-length. Signed on the back: . . . *C. Vogel Dresden 1823.*
52 d — on maple; 0,725 h. by 0,57 w. — first appears in catalogue of 1835.

2210 Prince Johann (afterwards King of Saxony) in his capacity as President of the Ministry of Finance. Signed on the back: *Gemahlt für Sr. Exl. dem Herrn Finanz-Minister von Zeschau. C. Vogel pinx. Pillnitz 1832.* Three-quarter length.
22 d — on canvas; 1,23 h. by 0,97 w. — taken from the treasury buildings in 1874. Property of the Treasury.

2211 See Appendix.

2211 A Portrait of the Dresden Art-connoisseur Johann Gotthold von Quandt (1787—1859). Three-quarter length.
Store-rooms — on canvas; 1,285 h. by 1,02 w. — bequeathed by Herr Johann Gustav Quandt in 1908.

2211 B Portrait of Frau von Quandt, née Meissner. Three-quarter length.
Store-rooms — on oak; 1,21 h. by 0,94 w. — bequeathed by Herr Johann Gustav Quandt in 1908.

2212 Portrait of Professor Carl Förster of Dresden. Signed on the back: *C. Vogel. pinx. Dresdae. 1823.* Companion picture to No. 2213. Bust-length.
69 c — on mill-board; 0,23 h. by 0,175 w. — bequeathed in 1892 by Professor Förster's wife, and her daughter.

Portrait of Frau Louise Förster, wife of the preceding. Signed on the back: *C. Vogel . pinx . 1832.* Bust-length. 2213
69 c — on mahogany / 0,24 h. by 0,195 w. — bequeathed in 1892 by Frau Luise Förster and her daughter.

CARUS, CARL GUSTAV. M. D. Physician in Ordinary to the King. Born at Leipsic Jan 3rd 1789, died at Dresden July 28th 1869.

Spring Landscape. Signed: *Carus pinx . 1814.* 2214
69 a — on canvas / 0,34 h. by 0,435 w. — bequeathed in 1869 by the artist.

Landscape by moonlight. 2215
69 a — on mill-board / 0,30 h. by 0,41 w. — bequeathed in 1869 by the artist.

View of Florence. 2215 A
52 — on paper attached to canvas / 0,135 h. by 0,195 w. — purchased in 1908 privately in Dresden.

View from Hosterwitz. 2215 B
52 — on paper / 0,125 h. by 0,12 w. — purchased in 1908 privately in Dresden.

STEINLA. MORITZ MÜLLER, called STEINLA. Born at Steinla near Hildesheim Aug. 21st 1791, died at Dresden Sept. 21st 1858. Celebrated engraver. Professor of the Dresden Academy.

The artist's own portrait. Half-length. Signed: *Steinla se ips . pinxit 1826.* 2216
40 c — on canvas / 0,83 h. by 0,67 w. — presented in 1857 by the artist.

SCHNORR VON CAROLSFELD, JULIUS. Born at Leipsic March 26th 1794, died at Dresden May 24th 1872. Pupil of his father Hans Veit Schnorr, developed his style in Vienna and Rome. Was Professor of the Academy at Munich from 1827 until 1846. Professor of the Academy and Director of the Gallery in Dresden from 1846.

The Family of S. John the Baptist with the Holy Family. Monogram: *JS* and *1817.* 2217
23 b — on canvas, round at the top / 1,23 h. by 1,02 w. — acquired in 1868 out of the von Quandt Collection.

View of Salzburg from the Gaisberg. Monogram: *JS* and *1817.* 2217 A
24 a — on canvas / 0,475 h. by 0,60 w. — acquired in 1907 from the artist E. Schulz, Wiesbaden, formerly in the possession of the "Rittergutsbesitzer" Hänel-Clauss at Seuslitz near Meißen.

The Visit of Ananias to Paul. On the side pictures are the donor ⟨Thomas Brown⟩ with his wife, son and daughter. Design for the lower portion of a window in S. Paul's in London. Monogram: *JS* and *1865.* 2218
41 b — on paper attached to canvas / 3,29 h. by 3,73 w. — acquired in 1867.

OEHME, ERNST FERDINAND. Born at Dresden April 23rd 1797; died there Sept. 10th 1855. Pupil of the Dresden Academy.

2219 Autumn evening in the "Grosse Gehege" near Dresden. Monogram: *E O* and *1830.*

68 a — on canvas; 0,81 h. by 0,71 w. — acquired in 1843 from the artist Schwemmer.

2220 Hennig, see Appendix.

PESCHEL, CARL GOTTLIEB. Born at Dresden March 31st 1798; died there July 3rd 1879. Pupil and Professor of the Dresden Academy.

2221 Jacob's Return from Padan-aram. Monogram: *CP* and *pinx. 1845.*

23 c — on canvas; round at the top; 1,32 h. by 1,76 w. — acquired in 1845 out of the Lindenau bequest.

2222 The Last Supper. Monogram *CP* and *pinx. 1851.*

23 a — on canvas; round at the top; 0,32 h. by 0,54 w. — acquired in 1851.

2223 Richter, see Appendix.

BÄHR, CARL JOHANN. Born at Riga Aug. 18th 1801; died at Dresden Sept. 29th 1869. Academy-Professor at Dresden from 1840.

2224 Finish magicians foretelling his death to Ivan the Terrible. Signed: *1850 CBähr.*

Store-rooms — on canvas; 1,93 h. by 2,58 w. — acquired in 1852 out of the Lindenau bequest.

2225 Portrait of the Artist Kaspar David Friedrich. Bust-length.

68 b — on canvas; 0,555 h. by 0,475 w. — bequeathed in 1894 by Justizrat Dr. Carl Bähr, son of the artist.

RICHTER, ADRIAN LUDWIG. Born at Dresden Sept. 28th 1803; died there June 18th 1884. Pupil of his father, the Engraver Carl Aug. Richter Professor at the Dresden Academy. Formed his style in Rome. Academy-Professor in Dresden from 1836.

2226 Harpist returning home. Painted in Civitella in 1825.

23 a — on canvas; 0,385 h. by 0,47 w. — purchased in 1902 in Dresden.

2227 Civitella. Painted in 1827 for Herr von Quandt. Companion picture to No. 2228.

23 d — on canvas; 0,595 h. by 0,775 w. — purchased from the Ludwig Richter Exhibition in Dresden and presented to the Gallery in 1903 by Herr Ed. Cichorius.

2228 Ariccia. Signed: *L. Richter pinxit. Meissen 1828.* Painted for Herr von Quandt.

23 d — on canvas; 0,595 h. by 0,775 w. — presented in 1903 by Herr Ed. Cichorius.

Landscape at Salzburg. Signed: *L. Richter 1830.* 2228 A
24 a — on canvas, 0,505 h. by 0,585 w. — presented in 1906 by Herr Ed. Cichorius.

Rocca di Mezzo in the Sabine hills. Signed: *A. L. Richter 1832.* 2228 B
23 a — on canvas, 0,585 h. by 0,505 w. — presented in 1906 by Herr Ed. Cichorius.

View of Capri from Baiae. Signed: *L. Richter 1834.* 2228 C
24 c — on canvas, 0,33 h. by 0,41 w. — presented in 1906 by Herr Ed. Cichorius.

Ferry across the Elbe at the Schreckenstein near Aussig. Signed: *L. Richter 1837.* Painted for Herr von Quandt. 2229
23 c — on canvas, 1,16 h. by 1,56 w. — N. G.-W. II, 4 — purchased at Dresden in 1875 (formerly in the possession of Herr F. Krohn).

Bohemian pastoral landscape. Signed: *L. Richter . 1841.* 2229 A
23 d — on canvas, 0,70 h. by 1,045 w. — bequeathed in 1908 by the Gräfin Ernestine von Holtzendorff.

Bridal Procession in spring. Signed: *L . Richter 1847.* 2230
23 a — on canvas, 0,93 h. by 1,49 w. — acquired in 1847 out of the Lindenau Bequest.

June landscape with rainbow. Signed: *L. Richter 1859.* Painted for Herr Ed. Cichorius. 2230 A
23 a — on canvas, 0,96 h. by 1,515 w. — presented in 1905 by Herr Ed. Cichorius.

Törmer, see Appendix. 2231

PRÖLL-HEUER, MAX HEINRICH EDUARD. Born at Dresden Sept. 20th 1804, died there Jan. 10th 1879. Founder of the Pröll-Heuer bequest, from the interest of which pictures of living German artists are acquired for the Gallery.

Portrait of the artist's colourman, Anton Heuer. Half-length. 2232
22 d — on canvas, 0,94 h. by 0,77 w. — bequeathed in 1879 of the artist.

GILLE, CHRISTIAN FRIEDRICH. Born at Ballenstedt March 20th 1805, died at Dresden June 9th 1899. Pupil of the Dresden Academy.

Herd of Cattle returning home. Signed: *C . Gille . 74.* 2233
40 b — on canvas, 0,75 h. by 1,02 w. — acquired in 1874.

HÜBNER, RUDOLF JULIUS B. Born at Oels Jan. 27th 1806, died at Loschwitz near Dresden Nov. 7th 1882. Pupil of W. von Schadow at the Berlin and Düsseldorf Academies. Professor of the Dresden Academy. Director of the Gallery in Dresden from 1871.

See Appendix. 2234

The artist Guido Hammer in the costume of a lansquenet. A Study. Half-length. Monogram: *JH* and *1848.* 2235
41 c — on oak, 0,60 h. by 0,42 w. — presented in 1872 by the artist.

2236 The Golden Age. Monogram: *JH* and *1848.*
23 a — on canvas, 1,17 h. by 1,98 w. — acquired in 1849 out of the interest of the Lindenau Bequest.

2237-2238 See Appendix.

LEYPOLD, CARL JULIUS VON. Born at Dresden July 24th 1806, died at Niederlössnitz near Dresden Dec. 31st 1874. Pupil and afterwards Honorary Member of the Dresden Academy.

2239 A town by the river-side. Signed: *J. v. Leypold 1856.*
Store-rooms — on canvas, 0,87 h. by 1,34 w. — acquired in 1856.

2240 View of the old Mercury Bastion in Dresden from the Marien Strasse. Signed: *J . v . Leypold.*
24 c — on canvas, 0,39 h. by 0,55 w. — presented in 1872 by the attorney-at-law Hünig.

2241 View of the old Mercury Bastion in Dresden from the Seethor bridge. Signed: *J . v . Leypold 1873.*
24 c — on canvas, 0,42 h. by 0,645 w. — presented in 1875 by the widow of the artist.

2242 See Appendix.

RAYSKI, FERDINAND VON. Born at Pegau in Saxony Oct. 23rd 1806, died at Dresden Oct. 23rd 1890. Pupil of the Dresden Academy. Was in Paris from 1834 to 1835.

2242 A Portrait of the Artist's Sister Minna Pompilia von Rayski. Three-quarter length. Signed under the frame with the Monogram: *F v R.* Painted about 1840.
24 d — on canvas, oval, 1,235 h. by 0,91 w. — acquired in 1908 from Frl. Esther von Boxberg.

2242 B Portrait of a gentleman wearing the Order of the Knights of S. John of Jerusalem (Graf Zech). Three-quarter length. Painted between 1840 and 1850.
24 c — on canvas, 1,43 h. by 1,125 w. — aquired in 1908 from the effects of the artist E. von Hartitzsch.

OËR, THEOBALD VON. Born at Nottbeck in Westphalia Oct. 9th 1807, died at the Lindenhof near Coswig Jan. 30th 1885. Pupil of the Düsseldorf and Dresden Academies.

2243 Giovanni Bellini's visit to Albrecht Dürer's studio in Venice. Signed: *Th . v . Oer . Dresden 1833.*
Store-rooms — on canvas, 0,96 h. by 1,34 w. — acquired in 1853 out of the interest of the Lindenau Bequest.

JÄGER, GUSTAV. Born at Leipsic July 12th 1808, died there April 19th 1871. Pupil of the Academy of Dresden and after 1847 Director of that of Leipsic.

2244 The Mystic Marriage of S. Catherine. Monogram: *J G* and *1855.*
Store-rooms — on canvas, circular, 0,41 in diameter — acquired in 1855.

HAUSCHILD, MAX. Born at Dresden Aug. 23rd 1810; died at Rome Oct. 16th 1895. An Architect by Profession he was a pupil of the Dresden Academy.

In the Monastery. Signed: *Max Hauschild 1848.* Scene from S. Scholastica at Subiaco. 2245

Store-rooms — on canvas; 1,15 h. by 0,92 w. — presented in 1848 by Professor Ed. Bendemann.

KUMMER, C. ROBERT. Born at Dresden May 30th 1810; died there Dec. 29th 1889.

Sunset on the coast of Scotland. Signed: *R. Kummer.* 2246

23 a — on canvas; 0,98 h. by 1,64 w. — acquired in 1852.

Wegener, see Appendix. 2247-2248

Papperitz, see Appendix. 2249

GONNE, CHRISTIAN FRIEDRICH. Born at Dresden May 30th 1813; died there March 30th 1906. Pupil of the Art Academies in Dresden and Antwerp. Professor of the Dresden Academy from 1857.

Portrait of the Artist's mother. Three-quarter length. Signed: *Friedrich Gonne pinx.* 2249 A

24 b — on canvas; 1,01 h. by 0,84 w. — bequeathed in 1906 by the artist.

FIEBIGER, JULIUS. Born at Bautzen Sept. 5th 1813; died at Dresden Jan. 29th 1883. Honorary Member of the Dresden Academy.

Landscape in Bohemia. Signed: *J. Fiebiger 1861.* 2250

40 b — on canvas; 0,99 h. by 1,40 w. — acquired in 1861.

Wendler, see Appendix. 2251

Schurig, see Appendix. 2252

Georgi, see Appendix. 2253

HAHN, GUSTAV ADOLF. Born at Altenburg July 11th 1819; died at Dresden Nov. 1st 1872.

The Courtyard of Kriebstein Castle in Saxony. Signed: *G Hahn.* 2254

Store-rooms — on canvas; 1,07 h. by 0,81 w. — acquired in 1871 from the artist's widow.

Wichmann, see Appendix. 2255

HAMMER, EDMUND GUIDO. Born at Dresden Feb. 4th 1821; died there Jan 27th 1898. Pupil of the Dresden Academy.

See Appendix. 2256

A female wild boar with young ones. Signed: *Guido Hammer 1860.* 2257

22 d — on canvas; 1,31 h. by 1,87 w. — acquired in 1860.

DREBER, K. HEINRICH, commonly called HEINRICH FRANZ-DREBER. Born at Dresden Jan. 9th 1822; died at Anticoli near Rome Aug. 3rd 1875. Pupil of the Dresden Academy, more especially of L. Richter. Developed his style in Munich and Italy.

2258 Landscape with the Good Samaritan. Signed: *H. Franz-Dreber. Rom. 1848.*

29 d — on canvas; 1,23 h. by 1,76 w. — acquired in 1849.

2259 Landscape with an aged minstrel. Signed: *F. Dreber. 1858 Roma.*

22 b — on canvas; 1,64 h. by 2,49 w. — bequeathed in 1889 by Frau Dr. Seeburg in Leipsic.

2260 Diana bathing. Signed: *Dreber f.*

40 b — on canvas; 0,955 h. by 1,245 w. — presented in 1897 by Herr Hofrat Lesky.

GLIEMANN, PHILIPP ALBERT. Born at Wolfenbüttel Dec. 26th 1822; died at Dresden April 25th 1871. Pupil of the Dresden Academy, more especially of Julius Hübner.

2261 An aged Jew. Signed: *Gliemann fe. im Atelier JH* ⟨Hübner⟩. Bust-length.

Store-rooms — on canvas; 0,495 h. by 0,37 w. — presented by Professor Hübner in 1872.

2261 A Portrait of the artist in early manhood. Half-length.

Store-rooms — on canvas; 0,63 h. by 0,515 w. — acquired in 1911 from the artist's daughter.

2262 Mühlig, see Appendix.

MÜLLER, HEINRICH EDUARD. Born at Pultowa Sept. 6th 1823; died at Dresden Oct. 16th 1853.

2263 On Lake Michigan in North America. Signed: *H. Müller 53.*

Store-rooms — on canvas; 0,77 h. by 1,05 w. — acquired in 1854.

2264 See Appendix.

HOFMANN, JOHANN MICH. HEINRICH. Born at Darmstadt March 19th 1824; died at Dresden June 23rd 1911. Pupil of the Düsseldorf Academy. Professor of the Dresden Academy from 1870.

2264 A Portrait of the Dresden sculptor, Professor Ernst Hähnel ⟨1811—1891⟩. Signed: *H. Hofmann 1852.* Three-quarter length.

24 c — on canvas; 1,30 h. by 0,875 w. — acquired in 1906 from the artist's daughter.

2265 The Woman taken in Adultery, before Christ. Signed: *H. Hofmann.*

29 b — on canvas; 1,75 h. by 2,15 w. — N. G.-W. IV, II — acquired in 1869.

*1906H* *Lucas Cranach d. Ä.*

*2180* *Anton Graff*

Christ questioning in the temple with the doctors. Signed: *HHofmann.* Three-quarter length. 2266
29 b — on canvas, 1,52 h. by 2,04 w. — G.-W. N. F. 17 — acquired in 1882 from the artist.

Reinhold, see Appendix. 2267

SCHUSTER, LUDWIG ALBRECHT. Born at Berthelsdorf near Stolpen May 9th 1824, died at Dresden May 14th 1905. Pupil of Hübner at the Dresden Academy.

The battle of Borodino (Sept. 7th 1812). 2268
Store-rooms — on canvas, 1,88 h. by 2,85 w. — acquired in 1858.

The Saxon grenadier battalion "aus dem Winkell" after the battle of Jena (October 14th 1806). Signed: *Schuster 1862.* 2269
39 a — on canvas, 1,17 h. by 2,27 w. — acquired in 1862.

SCHÖNHERR, CARL GOTTL. Born at Lengefeld Aug. 15th 1824, died at Dresden July 9th 1906. Pupil and Professor of the Dresden Academy.

S. Peter raising Tabitha to life. Signed: *C. Schönherr. 1853.* 2270
41 c — on canvas, 0,96 h. by. 1,50 w. — acquired in 1854 out of the Lindenau Bequest.

Petrus Forschegrund. From a "Legende" by Schubert. Signed: *C. Schönherr.* 2271
41 a — in tempera on canvas, 0,965 h. by 0,55 w. — purchased in 1889 out of the interest of the Pröll-Heuer Bequest from the academy exhibition.

FRIEDRICH, GUSTAV ADOLF. Born at Dresden Dec. 23rd 1824, died there Jan. 4th 1889. Pupil of the Dresden Academy.

Farm horses at the plough. Signed: *A. Friearich.* 2272
40 b — on canvas, 0,61 h. by 0,83 w. — acquired in 1877.

SCHOLTZ, JULIUS. Born at Breslau Febr. 12th 1825, died at Dresden June 2nd 1893. Pupil of Julius Hübner. Professor of the Dresden Academy.

Shepherd-boy asleep. Signed: *Jul. Scholtz 1874.* 2273
32 a — on canvas, 0,255 h. by 0,31 w. — acquired in 1893 from the artist's effects.

Peasants returning home through a cornfield. Signed: *Jul. Scholtz.* 2274
24 b — on canvas, 0,53 h. by 0,755 w. — acquired in 1893 from the artist's effects.

MÜLLER, C. H. MORITZ. Born at Diethenburg near Wechselburg June 12th 1825, died at Blasewitz near Dresden Sept. 30th 1894, Pupil of the Dresden Academy.

A Child reading. Half-length. Signed: *H M Müller.* 2275
24 a — on canvas, 0,44 h. by 0,38 w. — acquired in 1857.

LEONHARDI, AUGUST EDUARD. Born at Freiberg in Saxony Jan. 19th 1828; died July 15th 1905 at Loschwitz near Dresden. Pupil and Honorary Member of the Dresden Academy.

2276 German wooded landscape. Signed: *E Leonhardi 1863.*

26 c — on canvas; 2,13 h. by 1,70 w. — acquired in 1864.

ROTERMUND, JULIUS W. L. Born at Hanover March 11th 1826; died at Salzbrunn June 14th 1859. Pupil of Professor Bendemann at the Dresden Academy.

2277 Lamentation over Christ. Finished by Ed. Bendemann (born in Berlin 1811; died at Düsseldorf, where he was Director of the Academy, in 1889) after Rotermund's premature death. Signed: *Julius Rotermuna inv. et pinx. E. Bendemann dir. et fin. Dresaen 1859.*

29 c — on paper attached to canvas; 2,58 h. by 2,83 w. — acquired from Ed. Bendemann and presented to the Gallery in 1861 by the Saxon "Kunstverein".

GÖTZ, THEODOR VON. Born at Liesdhen near Hoyerswerda Dec. 14th 1826; died at Dresden July 21st 1892. Lieutenant-colonel in the Saxon army. Developed his style under the influence of Schuster.

2278 The Crown Prince Albert receiving the congratulations of Prince George after the victory of Beaumont (August 30th 1870). Signed: *v. Götz 1887.*

29 d — on canvas; 1,69 h. by 3,01 w. — purchased in 1887 from the interest of the Pröll-Heuer Bequest.

CHOULANT, LUDWIG THEODOR. Born at Dresden July 18th 1827; at his death in Dresden July 12th 1900 was Painter to the Court. Pupil of the Dresden Academy.

2279 View of the Ponte Sant' Angelo in Rome. Signed: *Choulant.*

22 d — on canvas; 1,32 h. by 1,93 w. — acquired in 1870.

DAHL, JOHANN SIEGWALD. Born at Dresden Aug. 16th 1827; died there June 15th 1902. Pupil of his father Joh. Chr. Claussen Dahl. Honorary Member of the Dresden Academy.

2280 A wounded doe and her fawn. Signed: *S. Dahl 1861.*

69 a — on canvas; 0,76 h. by 0,98 w. — acquired in 1861.

2281 Ferry at Telemarken in Norway. Signed: *Siegwala Dahl 1863.*

41 c — on canvas; 0,875 h. by 1,15 w. — acquired in 1863.

2282 Ritscher, see Appendix.

2283 Hahn, see Appendix.

GROSSE, FR. THEODOR. Born at Dresden April 23rd 1829, died there Oct. 12th 1891. Pupil and Professor of the Dresden Academy.

Leda and the Swan. Signed: *Th. Grosse 1852.* 2284
40 b — on canvas, 1,50 h. by 1,08 w. — acquired in 1852.

See Appendix. 2285

The Landing of Souls in Purgatory. Subject taken from Dante's Divine Comedy. Signed: *Th. Grosse 1879.* 2286
29 a — on canvas, 2,41 h. by 3,75 w. — acquired in 1880, in part out of the interest of the Pröll-Heuer Bequest.

PAUWELS, W. FERDINAND. Born at Eckeren near Antwerp April 13th 1830, died at Dresden March 25th 1904. Pupil of the Antwerp Academy. Professor of the Academy at Dresden from 1876.

Count Philipp of Alsace visiting the hospital of S. Maria at Ypres. Signed: *Ferdinand Pauwels.* A smaller and slightly altered replica of one of the twelve pictures in the Clothworkers' Hall at Ypres. 2287
27 a — on mahogany, 1,17 h. by 1,40 w. — N. G.-W. I, 2 — purchased in 1877 from the Dresden Art Exhibition.

SIMONSON, DAVID. Born at Dresden March 15th 1831, died there Feb. 8th 1896. Pupil of the Dresden Academy.

Portrait of the artist's wife. Bust-length. Signed: *D. Simonson 1867.* 2288
41 a — on canvas, 0,55 h. by 0,475 w. — acquired in 1867.

TOM DIECK, AUGUST CHR. HERMANN. Born at Oldenburg March 23rd 1831, died at Dresden Aug. 20th 1893. Pupil of the Dresden Academy.

S. Cecilia. Three-quarter length. Signed: *A. Tom Dieck.* 2289
Store-rooms — on canvas, 1,20 h. by 0,83 w. — acquired in 1878 from the artist.

OEHME, ERNST ERWIN. Born at Dresden Sept. 18th 1831, died at Blasewitz near Dresden Oct. 10th 1907. Pupil of his father E. F. Oehme, of L. Richter and of the Dresden Academy. Professor at the Technical Hochschule.

A Quarry in Saxon Switzerland. Signed: *Erwin Oehme f. 1860. Dresaen.* 2290
24 a — on canvas, 1,42 h. by 1,06 w. — acquired in 1864.

Weber, see Appendix. 2291

OURY, JEAN LIBERT. Born at Liège Oct. 6th 1833, died at Dresden Sept. 6th 1908. Pupil of the Liège and Dresden Academies.

A Nun. Half-length. Monogram: *JLO* and *1880.* 2292
34 c — on canvas, 0,81 h. by 0,59 w. — acquired in 1881 out of the interest of the Pröll-Heuer Bequest.

2293 Thomas, see Appendix.

KIESSLING, JOH. PAUL AD. Born at Breslau Jan. 8th 1836, now living in Dresden. Honorary Member of the Academy, where he was a pupil.

2294 Three Sisters. Three-quarter length.
24a — on canvas, 1,55 h. by 1,90 w. — presented in 1875 by Baroness Uckermann.

2295 See Appendix.

2296 Mignon. Study. Bust-length. Signed: *Paul Kiessling.*
25a — on mahogany, 0,475 h. by 0,385 w. — N. G.-W. II, 5 — acquired in 1880 from the Dresden Art Exhibition.

2297 Portrait of the Artist O. A. Stichert (1838—1896). Three-quarter length. Signed: *Paul Kiessling 90.*
36c — on canvas, 1,15 h. by 0,77 w. — acquired in 1894 out of the interest of the Pröll-Heuer Bequest.

DIETHE, ALFRED. Born at Dresden Febr. 13th 1836, is now living there. Professor of the Technical Art School. Pupil of the Academy.

2298 Christ at Emmaus. Signed: *Alf. Diethe Dresden 1860.* Painted for Bishop Forwerk.
41a — on canvas, 1,085 h. by 1,27 w. — acquired in 1875 from the firm of booksellers Warnatz and Lehmann.

GEY, CHR. L. LEONHARD. Born at Hanover June 27th 1838, died at Dresden Sept. 20th 1894. Pupil of Julius Schnorr von Carolsfeld. Professor of the Dresden Academy.

2299 Portrait of the artist Julius Schnorr von Carolsfeld. Bust-length. Signed: *L. Gey.*
41c — on oak, 0,545 h. by 0,425 w. — acquired in 1894 from the artist's widow.

PRELLER THE YOUNGER, FRIEDRICH. Born at Weimar Sept. 1st 1838, died at Blasewitz near Dresden Oct. 21th 1901. In Weimar pupil of his father, who bore the same name. Professor of the Dresden Academy.

2300 The Monastery of Santa Scholastica near Subiaco. Signed: *Preller jun. Dresden.*
30a — on canvas, 1,26 h. by 1,85 w. — acquired in 1875 from the artist.

2301 Moses' grave. Signed: *Preller. 1901.*
22b — on canvas, 1,70 h. by 2,71 w. — acquired in 1901 from the artist's widow.

MÜLLER, CARL WILH. Born at Dresden Nov. 28th 1839, died at Dresden April 24th 1904. Pupil of the Dresden Academy.

2302 Night Scene in the Roman Campagna. Signed: *CWM 1868.*
28c — on canvas, 1,17 h. by 1,64 w. — acquired in 1868.

German Landscape. Signed: *Ce. We. M. 1882.* 2303
28 c — on canvas, 0,78 h. by 1,25 w. — bequeathed in 1902 by the artist Hugo Törmer.

THIELE, JUL. ARTHUR. Born at Dresden June 11th 1841, living in Munich. Pupil of the Dresden Academy.
See Appendix. 2304

Winter landscape with sportsmen. Signed: *A. Thiele.* 2305
22 b — on canvas, 1,15 h. by 1,83 w. — acquired in 1877 from the artist.

Stags in an autumnal mountain landscape. Signed: *A. Thiele 81.* 2306
22 b — on canvas, 1,16 h. by 1,81 w. — purchased in 1881 out of the interest of the Pröll-Heuer Bequest.

POHLE, FR. LEON. Born at Leipsic Dec. 1st 1841, died at Dresden Feb. 28th 1908. Pupil of Ferd. Pauwels in Weimar. Professor at the Dresden Art Academy (from 1877).
Portrait of the Artist Carl Peschel in his studio. Signed: *Leon Pohle.* 2307
27 a — on canvas, 0,535 h. by 0,41 w. — acquired in 1878 from the artist.

Portrait of Ercole Torniamenti. Half-length. Signed: *Leon Pohle 1878.* 2308
36 a — on canvas, 0,905 h. by 0,70 w. — property of the Art Academy (deposited in the gallery in 1879).

Portrait of the art patron Herr Eduard Cichorius (1819 to 1907). Three-quarter length. Signed: *Leon Pohle 1879 Dresden.* 2308 A
23 d — on canvas, 0,62 h. by 0,47 w. — presented in 1908 by the heirs of Herr Ed. Cichorius.

Portrait of the painter Professor Friedrich Gonne. Half-length. Signed: *Dresden 1883 Leon Pohle dem Freunde F. Gonne.* 2308 B
24 b — on canvas, 0,81 h. by 0,66 w. — bequeathed in 1906 by Professor Gonne.

Portrait of His Majesty King Albert of Saxony. Three-quarter length. Signed: *Leon Pohle 1899.* 2309
30 b — on canvas, 1,41 h. by 1,07 w. — painted by royal command (1898—1899).

Portrait of H. R. H. Prince George, afterwards King of Saxony. Bust-length. 2310
27 a — on canvas, 0,575 h. by 0,44 w. — presented in 1899 by the artist.

VENUS, AUG. LEOPOLD. Born at Dresden June 14th 1843, died at Sonnenstein near Pirna Dec. 23rd 1886. Pupil of the Dresden Academy, more particularly of Hübner.
See Appendix. 2311

Portrait of an old Man in a red cap. Signed: *Leop. Venus im Atelier JH 1866.* 2312
Store-rooms — on canvas, 0,58 h. by 0,44 — presented in 1874 by Prof. Jul. Hübner.

JACOBY, PAUL. Born at Törten near Dessau July 11th 1844; died at Dresden July 2nd 1899. Pupil of Ludwig Richter at the Dresden Academy. Developed his style in Düsseldorf and Munich.

2313 Schloss Hohnstein in Saxon Switzerland. Signed: *P. Jacoby.*
32 c — on canvas; 0,72 h. by 0,58 w. — presented in 1899 by the widow of the artist.

2314 Leineweber, see Appendix.

KOPS, FRANZ. Born at Berlin July 14th 1846; died at Blasewitz near Dresden Aug. 24th 1896. Pupil of Pauwels in Weimar.

2315 Portrait of the sculptor Johannes Schilling. Half-length.
37 d — on canvas; 0,905 h. by 0,71 w. — presented in 1896 by the "Sächsische Kunstverein".

GRAF VON REICHENBACH, WOLDEMAR. Born at Walddorf near Neisse March 7th 1846; living at Wachwitz near Dresden. Pupil of Gussow and Brendel in Weimar.

2316 The artist's house at Wachwitz. Signed: *Woldemar Reichenbach. 1900.*
22 b — on canvas; 1,22 h. by 1,81 w. — purchased in 1901 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

SCHRÖTER, BERNHARD. Born at Meissen Oct. 1st 1848; living in Meissen. Pupil of Hübner in Dresden and of Verlat in Weimar.

2317 Winter sun. Signed: *Bernhard Schröter.*
38 c — on canvas; 1,25 h. by 1,06 w. — purchased in 1901 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

2318 Eichler, see Appendix.

RITTER, WILHELM G. Born at Marburg on the Lahn Feb. 18th 1850; living in Dresden. Studied in Munich, Berlin and Weimar.

2319 Early Spring. Scene from the Geberngrund near Goppeln. Signed: *Wilh. Ritter 93.*
32 c — on canvas; 1,11 h. by 0,75 w. — purchased in 1894 from the Academy Exhibition out of the interest of the Pröll-Heuer Bequest.

2320 A Pond near Grossedlitz. Signed: *W. G. Ritter.*
31 c — on canvas; 1,50 h. by 1,13 w. — purchased in 1887 from the international exhibition out of the interest of the Pröll-Heuer Bequest.

2321 Rudow, see Appendix.

KUEHL, GOTTHARD. Born at Lübeck Nov. 28th 1850; living in Dresden. Pupil of the Dresden and Munich Academies. Professor of the Dresden Academy.

2322 Sad Tidings. Signed: *G. Kuehl.*
34 a — on maple; 0,585 h. by 0,47 w. — purchased in 1894 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

A Ward of the Lübeck Orphanage. Picture in three divisions. Signed: *Gotthard Kuehl . Lübeck . Waisenhaus.* 2323

36 c — on canvas, 1,295 h., centre picture 1,005 w., side pictures 0,505 w. — purchased in 1897 from the international exhibition out of the interest of the Pröll-Heuer Bequest.

The Augustus bridge in Dresden in snow. Signed: *Gotthard Kuehl.* 2324

33 b — on canvas, 0,755 h. by 1,10 w. — purchased in 1899 from the German Art Exhibition out of the interest of the Pröll-Heuer Bequest.

The New Bridge in process of construction to replace the old Augustus-Brücke. Signed: *Gotthardt Kuehl Dresden 18.|9. 10.* 2324 A

Store-rooms — on canvas, 1,30 h. by 0,78 w. — purchased in 1910 out of the interest of the Pröll-Heuer Bequest from the 1st Exhibition of the Dresden Society of Artists.

SCHENKER, JACQUES MATTH. Born at Lucerne Feb. 24th 1854, living at Dresden. Pupil of the Düsseldorf Academy and of the Weimar School of Art.

The Shore near Dieppe at low tide. Signed: *Schenker . Dr . 81.* 2325

27 d — on canvas, 0,475 h. by 0,83 w. — purchased in 1882 from the Committee of the Albert Verein Lottery.

Spring Landscape. Signed: *Schenker . Dresaen . 89.* 2326

25 b — on canvas, 0,645 h. by 1,00 w. — purchased in 1889 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

PRELL, HERMANN. Born at Leipsic April 29th 1854, living in Dresden. Pupil of the Dresden and Berlin Academies. Professor of the Dresden Academy.

Judas Iscariot. Signed: *H. Prell pinx. 1886.* 2327

37 d — on canvas, 2,00 h. by 2,86 w. — acquired in 1894 from the artist.

MÜLLER-BRESLAU, GEORG. Born at Breslau Sept. 5th 1856, living in Dresden. Pupil of the Berlin Academy.

Late Autumn in the Riesengebirge. Signed: *Georg Müller-Breslau 1896.* 2328

33 d — on mill-board, 0,79 h. by 1,10 w. — acquired in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

BANTZER, CARL L. N. Born at Ziegenhain in Hesse-Cassel Aug. 6th 1857, living in Dresden where he is Professor of the Academy. Pupil of the Berlin Academy and of Prof. L. Pohle in Dresden.

Pilgrims at the tomb of S. Elisabeth. Signed: *C . N . Bantzer . Dresden 1888.* 2329

37 a — on canvas, 1,555 h. by 2,30 w. — acquired in 1889 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

Landscape "The Geberngrund". Signed: *C. Bantzer 1894.* 2329 A

32 d — on canvas, 0,97 h. by 1,12 w. — acquired in 1907.

2330 Hessian peasant woman. Three-quarter length. Signed: *C. Bantzer.*

36 a — on canvas; 1,12 h. by 0,82 w. — acquired in 1904 out of the interest of the Pröll-Heuer Bequest.

HEYSER, FRIEDRICH. Born at Gnoien in Mecklenburg Sept. 12th 1857; living in Dresden. Pupil of L. Pohle in Dresden, of Ferdinand Keller in Karlsruhe and of the Julian Academy in Paris.

2330 A Portrait of the Painter Professor Hermann Wislicenus. Half-length. Signed: *Friedr. Heyser.*

24 d — on canvas; 1,17 h. by 0,90 w. — presented in 1906 by the trustees of the Hermann Bequest.

BAUM, PAUL. Born at Meissen Sept. 22nd 1859; living in Berlin. Pupil of the Dresden Academy and the Weimar School of Art.

2331 Melancholy. Landscape, early spring. Scene from the Flemish flats. Signed: *Paul Baum.*

32 d — on canvas; 0,93 h. by 1,21 w. — purchased in 1895 from the international exhibition of fine arts out of the interest of the Pröll-Heuer Bequest.

2332 The First Snow-fall. Signed: *Paul Baum 1895.*

32 c — on canvas; 0,57 h. by 0,795 w. — purchased in 1897 from the international exhibition of fine arts out of the interest of the Pröll-Heuer Bequest.

STREMEL, MAX ARTHUR FERD. Born at Zittau Oct. 31st 1859; living at Pasing near Munich. Pupil of the Munich Academy. In Dresden 1896—1899.

2333 Flemish interior. Signed: *Max Arthur Stremel 1891.*

33 b — on canvas; 0,675 h. by 0,765 w. — purchased in 1897 from the international exhibition of fine arts out of the interest of the Pröll-Heuer Bequest.

FISCHER-GURIG, ADOLF. Born at Obergurig near Bautzen June 2nd 1860; living in Dresden. Pupil of the Dresden and Berlin Academies (more especially of K. Ludwig).

2333 A View of Emden. Signed: *Aa. Fischer-Gurig.*

32 b — on canvas; 0,685 h. by 0,955 — purchased in 1908 out of the interest of the Pröll-Heuer Bequest.

PIETSCHMANN, E. MAX. Born at Dresden April 28th 1865; living in Dresden. Pupil of the Dresden Academy.

2334 Bathers in a woodland lake on a Summer evening. Signed: *Max Pietschmann 98.*

34 c — on canvas; 0,955 h. by 1,24 w. — purchased in 1899 from the German Art Exhibition out of the interest of the Pröll-Heuer Bequest.

STERL, ROBERT HERM. Born at Grossdobritz July 23rd 1867; now Professor of the Academy in Dresden. Pupil of Ferdinand Pauwels at the Dresden Academy.

2334 A The String-quartette of Concertmeister Petri (Petri, Warwas, Spitzner, Wille). Signed: *Robert Sterl 1907.*

33 d — on canvas; 1,00 h. by 1,11 w. — purchased in 1908 out of the interest of the Pröll-Heuer Bequest.

HEGENBARTH, EMMANUEL. Born at Böhmisch-Kamnitz Jan. 14th 1868, now Professor of the Academy in Dresden. Pupil of the Munich Academy, more especially of H. Zügel.

Two white horses at a river-side. Signed: *E. Hegenbarth.* 2334B

32 b — on canvas, 0,78 h. by 0,95 w. — purchased in 1908 out of the interest of the Pröll-Heuer Bequest.

ZWINTSCHER, OSCAR. Born at Leipsic May 2nd 1870, living in Dresden. Professor of the Academy. Pupil of the Leipsic and Dresden Academies.

Portrait of the Artist's Wife. Monogram: *OZ* and *1902.* 2335

35 c — on canvas, 2,00 h. by 1,00 w. — purchased in 1903 out of the interest of the Pröll-Heuer Bequest.

WILCKENS, AUGUST. Born at Kabdrup in Schleswig June 25th 1870, living in Dresden. Member of the "Elbier". Pupil of Pohle and of Kuehl at the Dresden Academy.

Interior of a room in a Jewish peasant's cottage (island of Fanö) and company of mourners. The figures are half-length. Signed: *A. Wilckens.* 2335A

33 c — on canvas, 1,05 h. by 1,51 w. — purchased in 1908 out of the interest of the Pröll-Heuer Bequest.

UNGER, C. FR. HANS. Born at Bautzen Aug. 26th 1872, living in Dresden. Pupil of the Dresden Academy.

The Muse. Three-quarter length. Signed: *Hans Unger 97.* 2336

38 c — on mahogany, 1,115 h. by 0,845 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

MÜLLER, RICHARD. Born at Tschirnitz near Carlsbad July 28th 1874, living in Dresden. Pupil (particularly of Pohle) and afterwards Professor at the Dresden Academy.

A Sister of Mercy. Three-quarter length. Signed: *Rich. Müller 1898-99.* 2337

36 c — on mahogany, 1,28 h. by 0,91 w. — purchased in 1890 from the German Art Exhibition out of the interest of the Pröll-Heuer Bequest.

SCHINDLER, OSMAR. Born at Burckhardtsdorf near Chemnitz Dec. 22nd 1867, living in Dresden. Pupil and afterwards Professor at the Dresden Academy.

By Lantern light. 2338

22 b — on canvas, 1,125 h. by 1,955 w. — purchased from the international exhibition out of the interest of the Pröll-Heuer Bequest.

LÜHRIG, H. F. GEORG. Born at Göttingen Jan. 26th 1868, living in Dresden. Pupil of the Munich Academy.

A Pelican. 2339

35 d — on canvas, 1,195 h. by 1,08 w. — purchased in 1901 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

2340 Age and Youth. Three-quarter length.
31 a — on canvas, 1,13 h. by 1,24 w. — purchased in 1903 out of the interest of the Pröll-Heuer Bequest.

MEDITZ, CARL. Born in Vienna June 4th 1868, living in Dresden. Pupil of the Vienna Academy.

2341 Cypresses on the Sea-shore. Subject taken from the Dalmatian coast.
22 c — on canvas, 1,64 h. by 1,50 w. — purchased in 1901 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

## DÜSSELDORF SCHOOL

CORNELIUS, PETER VON. Born at Düsseldorf Sept. 23th 1783, died in Berlin March 6th 1867. Pupil of the old Düsseldorf Academy. Director of the Academy in Düsseldorf and in Munich, finally took up his residence in Berlin.

2342 Portrait of Gottfried Malß in Frankfort-on-Main. Bust-length. Painted there between 1809 and 1811.
23 d — on canvas, 0,52 h. by 0,41 w. — acquired in 1886 from Dr. Malß.

PLÜDDEMANN, HERMANN. Born at Kolberg July 17th 1809, died in Dresden June 24th 1868. Pupil of K. Begas in Berlin and of W. v. Schadow in Düsseldorf.

2343 Frederick Barbarossa appeasing the party strife at Besançon in 1157. Signed: *H. Plüddemann 1859.*
43 A a — on canvas, 1,57 h. by 2,43 w. — acquired in 1860.

JORDAN, RUDOLF. Born in Berlin May 4th 1810, died at Düsseldorf March 25th 1887. Pupil of the Berlin and afterwards of the Düsseldorf Academy.

2344 Shipwreck on the coast of Normandy. Monogram: *RJ* and *1848.*
40 c — on canvas, 1,05 h. by 1,36 w. — N. G.-W. III, 7 — purchased in 1879 at Düsseldorf.

ACHENBACH, ANDREAS. Born at Cassel Sept. 29th 1815, died at Düsseldorf April 1st 1910. Pupil of the Düsseldorf Academy.

2345 Dutch coast-scene. Signed: *A. Achenbach 1854.*
25 b — on canvas, 0,705 h. by 1,01 w. — bequeathed in 1884 by Herr Moritz Winkler.

2346 Coast near Flushing. Signed: *A. Achenbach 64.*
25 b — on mahogany, 0,75 h. by 1,10 w. — purchased in 1876 in Berlin.

2347 An Amsterdam Creek in the moonlight. Signed: *A. Achenbach 1871.*
30 b — on canvas, 1,84 h. by 2,31 w. — purchased in 1882 in Berlin.

Fishing Village in the moonlight. Signed: *A . Achenbach 72.* 2348
32a — on canvas, 0,585 h. by 1,10 w. — purchased in 1876 in Berlin.

Watermill on a forest stream. Signed: *A . Achenbach 72.* 2349
30b — on canvas, 1,57 h. by 2,36 w. — purchased in 1883 in Berlin.

Richter, see Appendix. 2350

De Leeuw, see Appendix. 2351-2352

RÖTING, JULIUS. Born in Dresden Sept. 7th 1821. Academy-Professor in Düsseldorf where he died May 22nd 1896. Pupil of Ed. Bendemann in Dresden.

Columbus before the Ecclesiastical Council at Salamanca. Signed: *J. Roeting 1851.* 2353
43Ab — on canvas, 1,73 h. by 2,39 w. — acquired in 1851 through the Lindenau Bequest.

SEYDEL, GUSTAV EDUARD. Born at Luxemburg March 18th 1822, died in Dresden Sept. 30th 1881. Pupil of the Düsseldorf and Antwerp Academies. Afterwards painted in Dresden.

See Appendix. 2354

The Artist's own portrait. Bust-length. 2354A
Store-rooms — on canvas, 0,52 h. by 0,425 w. — bequeathed in 1908 by the artist J. L. Oury.

LASCH, JOHANN CARL. Born at Leipsic July 1st 1822, died (while travelling) in Moscow Aug. 28th 1888. Pupil of Ed. Bendemann in Dresden.

Children at play. Signed: *C . Lasch . 1861 . Dseldorf.* 2355
Store-rooms — on canvas, 1,06 h. by 0,86 w. — purchased in 1862.

WISLICENUS, HERMANN. Born at Eisenach Sept. 20th 1825, died at Goslar April 25th 1899. Pupil of the Dresden Academy under Schnorr von Carolsfeld. Professor of the Academy of Arts in Düsseldorf.

Abundantia and Miseria (Abundance and Want). Signed: *Wislicenus.* 2356
23c — on canvas, 1,76 h. by 1,93 w. — purchased in 1852.

See Appendix. 2357

ACHENBACH, OSWALD. Born at Düsseldorf Feb. 2nd 1827, died there Feb. 1st 1905. Pupil of the Düsseldorf Academy and of his brother Andreas.

Rocca di Papa in the Alban Hills. Signed: *Osw. Achenbach.* 2358
27c — on canvas, 1,28 h. by 1,80 w. — acquired in 1876 from the artist.

2359 The procession of S. Anna at Casamicciola in Ischia. Signed: *Osw. Achenbach 1876.*

28 d — on canvas, 1,25 h. by 1,08 w. — purchased in 1878 in Berlin.

2360 The Bay of Naples. Signed: *Oswald Achenbach 1880.*

25 c — on canvas, 1,415 h. by 1,975 w. — bequeathed in 1884 by Herr Moritz Winckler.

NORDGREN, AXEL. Born at Stockholm Dec. 5th 1828, died at Düsseldorf Feb. 12th 1888. Pupil of H. Gude in Düsseldorf.

2361 Swedish fishing village in winter. Signed: *A. Nordgren 1884.*

25 c — on canvas, 0,715 h. by 1,285 w. — acquired in 1884 out of the interest of the Pröll-Heuer Bequest.

VAUTIER, BENJAMIN. Born at Morges on the Lake of Geneva April 24th 1829, died at Düsseldorf April 25th 1898. Pupil of R. Jordan in Düsseldorf.

2362 Pause during a dance at an Alsatian peasant's wedding. Signed: *B. Vautier. Daf. 1878.*

25 c — on canvas, 0,905 h. by 1,34 w. — G.-W. N. F. 13 — purchased in 1878 at Düsseldorf.

SOHN, WILHELM. Born in Berlin 1830, died at Bonn on the Rhine March 16th 1899. Pupil of his uncle Carl Sohn in Düsseldorf. Professor of the Academy of the Fine Arts in Düsseldorf.

2363 A Warrior of the XVII. Century. Bust-length. Signed: *Wilh. Sohn. 1869.*

34 c — on canvas, 0,70 h. by 0,545 w. — purchased in Düsseldorf in 1887.

KRÖNER, JOH. CHRISTIAN. Born at Rinteln Feb. 3rd 1838, living in Düsseldorf. Formed his style in Düsseldorf and Munich.

2364 Autumn landscape with deer. Signed: *Ch. Kröner. Düff. 87.*

26 c — on canvas, 0,80 h. by 1,05 w. — purchased in 1888 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

GEBHARDT, EDUARD VON. Born at S. Johannis in Esthonia June 1st 1838, is now Professor at the Academy in Düsseldorf. Pupil of the Petersburg Academy, the Carlsruhe School of Art and of W. Sohn in Düsseldorf.

2365 The Holy Women washing and anointing the Body of Christ. Signed: *E. Gebhardt 1883.*

26 b — on oak, 0,705 h. by 1,00 w. — purchased in 1884 in Berlin.

2366 Jacob wrestling with the Angel. Signed: *E. v. Gebhardt 1894.*

34 a — on mahogany, 0,705 h. by 0,475 w. — purchased in 1894 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

DEITERS, HEINRICH. Born at Münster in Westphalia Sept. 5th 1840, living at Düsseldorf. Pupil of the Düsseldorf Academy.

By the brook in a wood. Signed: *H Deiters . 84.* 2367

Store-rooms — on canvas, 0,63 h. by 0,94 w. — purchased in 1894 out of the interest of the Pröll-Heuer Bequest.

DÜCKER, EUGEN G. Born at Arensberg near Riga Febr. 10th 1841, Professor at the Academy in Düsseldorf, where he has lived since 1864. Pupil of the Academy at S. Petersburg.

On the Baltic coast. Signed: *E . Dücker.* 2368

Store-rooms — on canvas, 0,81 h. by 1,46 w. — purchased in 1883 at Düsseldorf.

Sunrise on the coast of Rügen. Signed: *E . Dücker 1887.* 2369

33 a — on canvas, 0,84 h. by 1,33 w. — purchased in 1888 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

RASMUSSEN, G. ANTON. Born at Stavanger in Norway Aug. 7th 1842, living at Düsseldorf. Pupil of the Düsseldorf Academy under H. Gude.

Gudvangen in Norway. Signed: *A . Rasmussen . Ddf . 1883.* 2370

26 a — on canvas, 1,86 h. by. 1,36 w. — purchased in 1884 out of the interest of the Pröll-Heuer Bequest.

OEHMICHEN, HUGO. Born at Borsdorf near Leipsic March 10th 1843, living in Düsseldorf. Pupil of the Dresden Academy, afterwards in Düsseldorf where he came under Vautier's influence.

Paying taxes. Signed: *H. Oehmichen 1877.* 2371

25 c — on canvas, 0,87 h. by 1,26 w. — N. G.-W. III, 8 — purchased in 1879 in Munich.

Waiting room of the Court of Justice. Signed: *Hugo Oehmichen 82.* 2372

26 b — on canvas, 0,55 h. by 0,88 w. — presented in 1888 by Hofrat W. Lesky.

BOKELMANN, CHR. LUDWIG. Born at S. Jürgen near Bremen Feb. 4th 1844, died in Berlin April 15th 1894. Pupil of the Düsseldorf Academy and Professor at the Carlsruhe School of Art and afterwards at the Berlin Academy.

Emigrants taking leave of their home. Signed: *C . L . Bokelmann . Ddf . 1882.* 2373

26 b — on canvas, 0,89 h. by 1,23 w. — acquired in 1882 from the artist.

NORMANN, ADELSTEEN. Born at Bodö in Norway May 1st 1848, living in Berlin. Pupil of the Düsseldorf Academy.

Raftsund on the Närofjord in Norway. Signed: *A . Normann.* 2374

Store-rooms — on canvas, 2,145 h. by 3,20 w. — purchased in 1888 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

BOCHMANN, GREGOR VON. Born at Nehat in Esthonia June 1st 1850; living in Düsseldorf. Pupil of the Düsseldorf Academy.

2375 Rest at an ale-house on an Esthonian high road. Signed: *G. v. Bochmann 1893.*

26 a — on canvas; 0,885 h. by 1,53 w. — purchased in 1894 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

FELLMANN, ALOYS. Born at Oberkirch in the Canton of Lucerne Jan. 11th 1855; died at Düsseldorf March 9th 1892. Pupil of the Düsseldorf Academy.

2376 A Benedictine monk taking the vows on admission to the Order. Signed: *Aloys Fellmann.*

28 a — on canvas; 1,86 h. by 2,62 w. — purchased in 1899 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

KAMPF, ARTHUR. Born at Aachen (Aix-la-Chapelle) Sept. 28th 1864; at present Professor of the Berlin Academy. Formerly Pupil and Instructor at the Düsseldorf Academy.

2377 Pilgrims in Kevelaar. Signed: *A. Kampf. 96.*

35 b — on canvas; 1,14 h. by 0,98 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

## MUNICH SCHOOL

SPITZWEG, CARL. Born at Munich Feb. 5th 1808; died there Sept. 23rd 1885.

2378 Going to church near Dachau. Monogram: *S* in a pointed square.

25 a — on poplar; 0,265 h. by 0,485 w. — acquired in 1887 from the artist's effects.

2379 Schön, see Appendix.

SCHLEICH, EDUARD. Born at Harbach near Landshut Oct. 12th 1812; died in Munich Jan. 8th 1874. Pupil of the Munich Academy.

2380 Cattle in the water. Signed: *Ea. Schleich.*

27 d — on canvas; 0,47 h. by 0,83 w. — purchased in 1876 in Berlin.

STEFFAN, JOH. GOTTFRIED. Born at Wädenswyl on Lake Zurich Dec. 13th 1815; died in Munich June 16th 1905. Pupil of the Munich Academy.

2381 An Autumn Day in the canton of S. Gall. Signed: *J. G. Steffan. pt. München 1878.*

28 e — on canvas; 0,81 h. by 1,09 w. — purchased in 1879 from the Munich Exhibition.

LICHTENHELD, WILHELM. Born at Hamburg Oct. 13th 1817, died in Munich March 25th 1891. Educated in Munich, where he was associated with Chr. Ernst Morgenstern.

An inland lake by moonlight. Monogram: *WL* and *1860.* 2382

42 b — on canvas, 0,915 h. by 1,395 w. — bequeathed in 1884 by Herr M. Winckler of Dresden.

VOLTZ, FRIEDRICH JOH. Born at Nördlingen Oct. 31st 1817, died in Munich June 25th 1886. Pupil, and afterwards Professor at the Munich Academy.

Cattle in a valley. Signed: *Fr. Voltz 70.* 2383

25 c — on beech, 0,25 h. by 0,665 w. — bequeathed in 1884 by Herr M. Winckler of Dresden.

ZIMMERMANN, AUG. ROBERT. Born at Zittau April 3rd 1818, died at Munich June 6th 1864. Brother and pupil of Albert Zimmermann ⟨No. 2468⟩.

Wooded Landscape. Signed: *Robert Zimmermann München 1859.* 2384

Store-rooms — on canvas, 0,59 h. by 0,73 w. — purchased in 1877 in Dresden.

ZIMMERMANN, AUG. RICHARD. Born at Zittau March 2nd 1820, died at Munich Febr. 4th 1875. Brother and pupil of Albert Zimmermann ⟨see No. 2468⟩.

Shipwreck on the coast near Carolin. Signed: *Rich. Zimmermann. München 1848.* 2385

40 a — on canvas, 1,01 h. by 1,50 w. — acquired in 1875 from the artist's heirs.

LIER, ADOLF. Born at Herrnhut May 21st 1826, died at Vahrn near Brixen Sept. 30th 1882. Pupil of Richard Zimmermann in Munich where he chiefly painted.

The Oise by Moonlight. Signed: *ALier.* 2386

28 c — on canvas, 1,05 h. by 1,50 w. — acquired in 1867.

DEFREGGER, FRANZ VON. Born at Stronach in the Tyrol April 30th 1835, living in Munich. Pupil of K. v. Piloty in Munich.

Hunters taking leave of the "Sennerin". Signed: *Defregger 1877.* 2387

27 d — on canvas, 0,925 h. by 0,775 w. — N. G.-W. III, 9 — purchased in 1877 in Berlin.

Smithy where the peasant's scythes were converted into weapons before the out-break of the Tyrolese Revolt of 1809. Signed: *Franz Defregger 1883.* 2388

30 c — on canvas, 1,58 h. by 2,25 w. — acquired in 1883 from the international art exhibition in Munich.

LENBACH, FRANZ VON. Born at Markt Schrobenhausen Dec. 13th 1836, died in Munich May 6th 1904. Pupil of Karl von Piloty at the Munich Academy.

2389 Portrait of the Italian Statesman and Scholar Marco Minghetti. Three-quarter length. Signed: *F. Lenbach 1885.*

37 b — on canvas, 1,18 h. by 0,935 w. — purchased in 1889 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

2390 Portrait of the Berlin sculptor Reinhold Begas. Bust-length. Signed: *F. Lenbach 8./2. 1893.*

34 a — mill-board, 0,58 h. by 0,51 w. — purchased in 1894 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

2391 Portrait of the Author Paul Heyse. Bust-length. Signed: *F. Lenbach 1896.*

34 a — on canvas, 0,82 h. by 0,655 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

RAUPP, KARL. Born at Darmstadt March 2nd 1837, living in Munich. Pupil of Karl von Piloty in Munich.

2392 Pursued by the storm. Signed: *K. Raupp München 85.*

25 a — on canvas, 0,81 h. by 1,57 w. — purchased in 1885 out of the interest of the Pröll-Heuer Bequest.

MEISSNER, AD. ERNST. Born in Dresden April 7th 1837, died in Munich Sept. 25th 1902. Pupil of the Dresden Academy, developed his style more fully in Munich.

2393 Flock of Sheep in the Snow. Signed: *Ernst Meissner. München 1875.*

25 b — on canvas, 0,64 h. by 1,005 w. — acquired in 1875 from the artist himself.

LANG, HEINRICH. Born at Regensburg April 12th 1838, died in Munich July 9th 1891. Pupil of the Munich Academy.

2394 Catching horses. Signed: *H. Lang. München.*

26 a — on canvas, 0,81 h. by 1,74 w. — acquired in 1883 out of the interest of the Pröll-Heuer Bequest.

MAFFEI, GUIDO VON. Born at Munich July 1st 1838, still living there. Pupil of the Munich Academy and of Otto Gebler.

2395 A wounded roebuck, pursued by two dogs. Signed: *G. v. Maffei. München 1879.*

22 d — on canvas, 1,38 h. by 1,91 w. — purchased in 1880 out of the interest of the Pröll-Heuer Bequest.

GEBLER, FR. OTTO. Born in Dresden Sept. 18th 1838, living in Munich. Pupil of the Munich Academy and of Karl von Piloty in Munich.

2396 Two Poachers. Signed: *Otto Gebler. München 1879.*

26 c — on canvas, 0,76 h. by 1,04 w. — N. G.-W. IV, 12 — purchased in 1880 from the Dresden art exhibition.

*2182* *Angelica Kauffmann*

*2417* *Fritz von Uhde*

The Slug-a-bed. Signed: *Otto Gebler . München 1884.* 2397

25a — on canvas; 0,96 h. by 1,355 w. — purchased in 1884 out of the interest of the Pröll-Heuer Bequest.

DIEZ, WILHELM VON. Born at Bayreuth Jan. 17th 1839; died in Munich Feb. 25th 1907. Pupil and Professor of the Munich Academy where he had been a pupil of Piloty.

Wounded French soldiers in the time of Napoleon I by the side of a military road. Signed: *Wilh. Diez 1889.* 2398

25a — on linden; 0,205 h. by 0,465 w. — purchased in 1892 in Munich.

KURZBAUER, EDUARD. Born at Lemberg March 2nd 1840; died at Munich Jan. 13th 1879. Pupil of Führich at the Vienna and of Piloty at the Munich Academies.

The Calumny. Three-quarter length. Signed: *Eduard Kurzbauer . München.* 2399

26b — on mahogany; 0,66 h. by 0,91 w. — N. G.-W. II, 6 — purchased in 1878 in Vienna.

MARÉES, HANS VON. Born at Elberfeld Dec. 24th 1837; died in Rome June 5th 1887. Pupil of Steffeck in Berlin and of Piloty in Munich. Painted chiefly in Italy.

Portrait of the artist in a Japanese mantle. Three-quarter length. Painted in the autumn of 1872 in Dresden. 2399A

Store-rooms — on canvas; 0,78 h. by 1,05 w. — presented to the Gallery in 1912 by the "Dresdner Museumverein" (formerly in the possession of Dr. F. Koppel-Ellfeld in Dresden out of whose possession it passed in 1907 into that of Herr A. W. von Heymel in Munich).

MAX, GABRIEL. Born at Prague Aug. 23rd 1840; now living in Munich. A pupil of the Vienna Academy and of Karl Piloty in Munich.

A Paternoster. Signed: *Gabriel Max . 87.* 2400

27b — on canvas; 1,56 h. by 1,09 w. — G.-W. N. F. 18 — purchased in 1888 in Munich.

BRANDT, JOSEF. Born at Szczebrzeszyn in Poland Feb. 11th 1841; living in Munich. Pupil of Fr. Adam in Munich.

Polish Cavalry of Sobiesky's time crossing a river with booty captured from the Turks. Signed: *Józef Brandt . Warszawy . 1874.* 2401

26a — on canvas; 0,69 h. by 1,60 w. — purchased in 1879 in Munich.

GYSIS, NIKOLAUS. Born on the Island of Tinos (Greece) March 1st 1842; Professor of the Academy in Munich when he died there Jan. 4th 1901. Pupil of K. von Piloty in Munich.

Punishment of a stealer of poultry in Smyrna. Signed: *N . Gysis.* 2402

27b — on canvas; 1,36 h. by 1,05 w. — purchased in 1885 out of the interest of the Pröll-Heuer Bequest.

SCHIETZOLD, AUG. ROBERT RUD. Born at Dresden July 4th 1842; died in Munich Sept. 6th 1908. Pupil of the Dresden Academy under L. Richter. In Munich he came under the influence of Lier and Schleich.

2403 On lake Starnberg. Signed: *R. Schietzold. Mch. 77.*
Store-rooms — on canvas; 0,775 h. by 1,435 — purchased in 1877 from the Dresden Art Exhibition.

2404 On the Island of Capri. Signed: *R. Schietzold. Mch. 84.*
29 d — on canvas; 1,17 h. by 1,465 w. — presented in 1884 by the artist.

ECHTLER, ADOLPH. Born at Danzig Jan. 5th 1843; living in Munich. Formed his style in S. Petersburg, Venice, Vienna, Munich and Paris.

2405 The ruin of a family by gambling. Signed: *Ad. Echtler.*
25 a — on canvas; 1,50 h. by 1,705 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

SCHUCH, WERNER W. G. Born at Hildesheim Oct. 2nd 1843; living in Berlin. Professor of Architecture in Hanover.

2406 A Cromlech. Signed: *Werner Schuch 1881.*
27 a — on canvas; 1,20 h. by 1,97 w. — purchased in 1891 out of the interest of the Pröll-Heuer Bequest.

LEIBL, WILHELM. Born at Cologne Oct. 23rd 1844; died at Würzburg Dec. 5th 1900. Pupil of Karl von Piloty at the Academy in Munich. From 1869 until 1870 in Paris. Lived and painted at Aibling in Bavaria.

2407 Study of a Female Head. Signed: *W. Leibl. 79.*
25 a — on mahogany; 0,31 h. by 0,24 w. — purchased in 1879 in Munich.

2408 Girls knitting.
27 a — on canvas; 0,59 h. by 0,42 w. — purchased in 1901 from the International Exhibition of Fine Arts.

OBERLÄNDER, ADAM ADOLF. Born at Regensburg Oct. 1st 1845; living in Munich. Pupil of Karl von Piloty.

2409 A Siesta. Signed: *A Oberländer.*
33 c — on mill-board; 0,50 h. by 0,80 w. — bequeathed in 1897 by a Dresden patron of art..

2410 Wenglein, see Appendix.

GRÜTZNER, EDUARD. Born at Grosskarlowitz in Silesia May 26th 1846; living in Munich where he was a pupil of Karl von Piloty.

2411 In the Monastery Library. Signed: *Eduard Grützner 88.*
27 d — on mahogany; 0,76 h. by 0,63 w. — acquired in 1889 from the artist.

SEILER, CARL WILH. ANT. Born at Wiesbaden Aug. 3rd 1846, living in Munich. Formed his style in Berlin and Munich.

Frederick the Great in the forest of Parchwitz (Royal Encampment from Nov. 28th and Oct. 4th 1775 before the battle of Leuthen). Signed: *C. Seiler.* 2412

25 c — on mahogany; 0,35 h. by 0,50 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

HAIDER, KARL. Born in Munich Feb. 6th 1846, living at Schliersee.

Evening landscape. A knight returning home. Signed: *K. Haider 1900.* 2413

33 c — on linden; 0,90 h. by 1,175 w. — purchased in 1901 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

WEISER, JOSEF EM. Born at Patschkau in Silesia May 10th 1847, living in Munich. Pupil of Prof. W. Diez in Munich.

The Last Refuge. Signed: *Josef Weiser.* 2414

26 c — on maple; 0,73 h. by 1,40 w. — purchased in 1879 in Munich.

DILL, LUDWIG. Born at Gernsbach near Baden-Baden Feb. 2nd 1848; Professor at the Academy in Carlsruhe. Pupil of K. v. Piloty in Munich.

Scene from the Venetian lagoons. Signed: *L. Dill.* An early work. 2415

25 d — on canvas; 0,81 h. by 1,21 w. — acquired in 1886 out of the interest of the Pröll-Heuer Bequest.

Eventide. Signed: *L. Dill.* Picture of the Dachau period of the master. 2416

34 b — in tempera on paper attached on canvas; 0,72 h. by 0,85 w. — purchased in 1900 in Dresden.

UHDE, FRITZ VON. Born at Wolkenburg May 22nd 1848, died in Munich Feb. 25th 1911. Studied in Munich and Paris where he was a pupil of Munkacsy.

Bavarian Drummers. Signed: *F. v. Uhde 1883.* One of the earliest impressionist pictures painted in Germany. 2416 A

34 b — on canvas; 0,72 h. by 0,95 w. — acquired in 1907 from the Uhde Exhibition held by the Sächsische Kunstverein (formerly in the possession of Professor A. Schoenflies in Königsberg).

The Nativity. Picture in three compartments. Centre picture: The Birth of Christ. Left wing: The Company of Shepherds on the winter night. Right wing: The Angel's Song. Signed: *F. v. Uhde.* Painted in 1888 and the wings in 1889. The picture was first exhibited in Munich in 1888 with nos 2418 and 2419 as side pictures, and in the present form at the Berlin Exhibition. 2417

36 a — on canvas; 1,34 h., the centre picture 1,175 w., the side wings each 0,49 w. — purchased in 1892 in Munich.

2418 Original left wing of the picture "The Nativity" (No. 2417). Painted in 1188. Signed: *F. v. Uhae.*
36 d — on canvas; 1,335 h. by 0,49 w. — presented in 1901 by Herrn C. L. Uhle.

2419 Original right wing of the picture "The Nativity" (No. 2417). Painted in 1888. Signed: *Fv. Uhde.*
36 d — on canvas; 1,335 h. by 0,49 w. — presented in 1901 by Herrn C. L. Uhle.

2419 A The Artist's daughters at a summer resort. Signed: *F. v. Uhae 1899.*
33 c — on canvas; 1,65 h. by 1,78 w. — purchased in 1907 from the Uhde Exhibition of the Sächsische Kunstverein.

2420 The Artist's own portrait. Signed: *F. v. U.* Bust-length.
34 a — on canvas; 0,605 h. by 0,485 w. — purchased in 1903 from the Sächsische Kunstverein out of the interest of the Pröll-Heuer Bequest.

WEISHAUPT, VICTOR. Born in Munich March 6th 1848; died at Carlsruhe Feb. 24th 1905. Pupil of the Munich Academy (under Diez), Professor at the Carlsruhe Academy.

2421 Watering cattle near a windmill. Signed: *V. Weishaupt. München.*
37 c — on canvas; 1,455 h. by 2,06 w. — purchased in 1884 out of the interest of the Pröll-Heuer Bequest.

WIERUSZ-KOWALSKI, ALFRED VON. Born at Suwalki in Russian Poland in September 1849; living in Munich where he was a pupil of Jos. Brandt and others.

2422 A short rest in the snow. Signed: *A. Wierusz-Kowalski.*
25 a — on beech; 0,31 h. by 0,20 w. — purchased in 1888 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

KAULBACH, FRITZ AUGUST VON. Born at Hanover June 2nd 1850; Professor of the Academy in Munich where he was formerly a pupil.

2423 A day in May. Signed: *Fritz Aug. Kaulbach 1879.*
26 c — on linden; 0,965 h. by 1,50 w. — purchased in 1879 in Munich.

STADLER, TONI. Born at Göllersdorf in Lower Austria July 9th 1850; living in Munich.

2424 Franconian landscape. Signed: *T. Stadler. M.*
32 d — on canvas; 0,895 h. by 1,25 w. — purchased in 1904 out of the interest of the Pröll-Heuer Bequest.

ZÜGEL, HEINRICH JOH. Born at Murrhard in Würtemberg Oct. 22nd 1850; Professor at the Academy in Munich.

2425 Expelled. A shepherd's dog driving six strange sheep out of the fold. Signed: *H. Zügel 94.*
37 d — on canvas; 1,405 h. by 2,015 w. — purchased in 1894 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

On the way home. Signed: *H. Zügel 1901. MF.* 2426

32 b — on canvas, 0,70 h. by 1,00 w. — purchased in 1904 out of the interest of the Pröll-Heuer Bequest.

ZIMMERMANN, ERNST K. G. Born in Munich April 24th 1852, died there Nov. 15th 1901. Pupil of the Academy in Munich.

The Music Lesson. Signed: *Ernst Zimmermann. München. 1884.* 2427

32 a — on canvas, 1,595 h. by 2,11 w. — purchased in 1886 out of the interest of the Pröll-Heuer Bequest.

KELLER-REUTLINGEN, PAUL WILHELM. Born at Reutlingen Feb. 2nd 1854, living in Munich. Formed his style in Stuttgart, Munich and Italy.

Evening twilight. Signed: *P. W. Keller-Reutlingen 1895.* 2428

34 a — on canvas, 0,715 h. by 0,99 w. — purchased in 1897 from the international exhibition of fine arts out of the interest of the Pröll-Heuer Bequest.

KÖNIG, HUGO. Born in Dresden May 12th 1856, died there July 27th 1899. Pupil of the Dresden and Munich Academies.

A Moonlight Reverie. Signed: *Hugo König.* 2429

28 a — on canvas, 1,00 h. by 0,75 w. — acquired in 1899 from the german exhibition of Fine Arts.

STROBENTZ, FRITZ. Born at Buda-Pest Juli 25th 1856, living in Munich. Formed his style in Dresden, Düsseldorf and Munich.

Young love. Three-quarter length. Signed: *Fritz Strobentz 1897.* Three-quarter length. 2430

31 a — on canvas, 0,975 h. by 0,975 w. — purchased in 1897 from the international exhibition of fine arts out of the interest of the Pröll-Heuer Bequest.

HERTERICH, LUDWIG. Born at Ansbach Oct. 13th 1856, Professor at the Academy in Munich. Formerly pupil of the Munich Academy.

Ulrich von Hutten. Signed: *L. Herterich.* 2431

22 a — on canvas, 1,835 h. by 1,08 w. — purchased in 1901 from the international exhibition of fine arts out of the interest of the Pröll-Heuer Bequest.

MEYER, AUG. ED. NIKOLAUS ⟨CLAUS⟩. Born at Linden near Hanover Nov. 20th 1856, Professor at the Academy in Düsseldorf. Pupil of Wagner and of Loefftz in Munich.

Three cats and three kittens. Signed: *Claus Meyer. 1885.* 2432

25 d — on canvas, 0,83 h. by 1,05 w. — purchased in 1886 in Munich.

HAUG, CHR. ROBERT. Born at Stuttgart May 27th 1857, Professor of the Stuttgart Academy. Pupil of the Stuttgart School of Art and the Munich Academy.

At Dawn. Prussian Dragoons doing outpost duty in the time of the War of Liberation. Signed: *Robert Haug 91.* 2433

32 c — on canvas, 0,955 h. by 1,575 w. — acquired in 1892 from the artist.

DIEFFENBACHER, AUGUST. Born at Mannheim Aug 14th 1858; living in Munich. Pupil of the Munich Academy under Loefftz and Lindenschmit.

2434 A Terrible Blow. The body of the father of the family, who has lost his life on the mountains in winter, is being brought home. Signed: *Aug. Dieffenbacher München 1893.*

28 c — on canvas; 1,17 h. by 2,12 w. — purchased in 1894 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

BLOS, CARL. Born at Mannheim Nov. 24th 1860; living in Munich. Pupil of the Carlsruhe and Munich Academies.

2435 Interior of a room in a peasant's house. Signed: *Carl Blos.M.*

25 c — on canvas; 0,50 h. by 0,54 w. — purchased in 1901 from the international exhibition of fine arts out of the interest ot the Pröll-Heuer Bequest.

STUCK, FRANZ VON. Born at Tettenweis in Lower Bavaria Feb. 23rd 1863; Professor at the Academy in Munich. Pupil of the Munich Academy.

2435 A The Duel. Signed: *Franz von Stuck 1907.*

34 d — on fir; 0,785 h. by 0,82 w. — purchased in 1908 out of the interest of the Pröll-Heuer Bequest.

PUTZ, LUDWIG. Born at Vienna Aug. 15th 1866; living in Munich where he was a pupil of the Academy.

2436 Capture of a French battery by Thuringian infantry at the battle of Sedan. Signed: *Putz 88.*

Store-rooms — on canvas; 0,73 h. by 0,99 w. — purchased in 1890 in Dresden.

RIEMERSCHMIED, RICHARD. Born in Munich June 20th 1868; living in Munich. Pupil of L. von Loefftz.

2437 The Garden of Eden. Adam and Eve are represented by the artist in bas-relief on the frame. Monogram: *RR 96.*

38 c — on canvas; 1,81 h. by 1,81 w. — purchased in 1897 from the international exhibition of fine arts out of the interest of the Pröll-Heuer Bequest.

SLEVOGT, MAX. Born at Landshut Oct. 8th 1868. Has been living in Berlin since 1899. Pupil of the Munich Academy.

2437 A The Knight's temptation. Signed: *Slevogt 1903.*

38 a — on canvas; 1,60 h. by 2,05 w. — purchased in 1908 from the Fine Arts Exhibition out of the interest of the Pröll-Heuer Bequest.

2437 AA Portrait of the Caricaturist Fuchs. A Study. Signed: *Slevogt 09.*

Store-rooms — on canvas; 0,62 h. by 0,78 w. — purchased in 1910 from the Exhibition of the Society of Artists in Dresden out of the interest of the Pröll-Heuer Bequest.

PUTZ, LEO. Born at Meran June 18th 1869, living in Munich. Member of the "Scholle". Pupil of the Munich Academy and of the Julian Academy in Paris.

Portrait of a Lady. Three-quarter length. Signed: *Leo Putz 1904.* 2437B

38a — on canvas, 1,43 h. by 1,35 w. — purchased in 1908 from the Fine Arts Exhibition out of the interest of the Pröll-Heuer Bequest.

SCHRAMM-ZITTAU, RUDOLF. Born at Zittau March 1st 1874, living in Munich. Pupil of the Dresden, Carlsruhe and Munich Academies.

Poultry in a hen-house. Signed: *Rudolf Schramm-Zittau.* 2438

33b — on canvas, 0,79 h. by 1,10 w. — purchased in 1901 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

## BERLIN SCHOOL

Krüger, see Appendix. 2439

ROSENFELDER, C. LUDWIG JUL. Born in Breslau July 18th 1813, Director of the Academy in Königsberg, where he died April 18th 1881. Pupil of the Berlin Academy.

Portrait of the painter Ernst Resch (born in Dresden in 1808, died in Breslau in 1864). Bust-length. 2440

41a — on canvas, 0,665 h. by 0,52 w. — bequeathed in 1864 by Ernst Resch.

MENZEL, ADOLPH FRIEDR. ERDMANN. Born in Breslau Nov. 8th 1815, died in Berlin Feb. 9th 1905. Chief exponent of Berlin Art of the XIX. Century.

Sermon in the old Klosterkirche in Berlin. Signed: *Menzel 1847.* 2441

33a — on canvas, 0,63 h. by 0,53 w. — purchased in 1892 in Berlin, formerly in the possession of Frau E. Milner of Gross-Lichterfelde.

The Vegetable Market at Verona (La Piazza d'Erbe). Signed: *Adolph Menzel 1884.* 2442

33a — on canvas, 0,73 h. by 1,27 w. — acquired in 1905, thanks to substantial assistance from an anonymous friend, out of the interest of the Pröll-Heuer Bequest (formerly in the possession of the Art Dealer Pächter in Berlin, of the Henneberg Gallery at Zurich (sold by auction in Munich 1903) and of Herr E. Meiner in Leipsic).

In the beer garden. Scene in Kissingen. Signed: *Menzel 1891.* 2443

32a — in gouache on paper, 0,175 h. by 0,24 w. — purchased in 1905 out of the interest of the Pröll-Heuer Bequest.

BECKER, CARL L. F. Born in Berlin Dec. 18th 1820, died there Dec. 20th 1900. Successively Pupil, Professor, President and Honorary President of the Berlin Academy.

Sale of Pictures by Auction. Signed: *CBecker.* 2444

27a — on canvas, 1,23 h. by 1,58 w. — acquired in 1882 from the Committee of the Albert Verein Lottery.

GENTZ, K. WILHELM. Born at Neu-Ruppin Dec. 9th 1822; died in Berlin Aug. 23rd 1890. Professor at the Academy in Berlin. Pupil of the Berlin and the Antwerp Academies; developed his style in Paris.

2445 All Saints' Day in Cairo. Signed: *W. Gentz 1871.*
Store-rooms — on canvas; 0,74 h. by 1,26 w. — purchased in 1876 in Berlin.

GUDE, HANS FR. Born at Christiania March 13th 1825; died in Berlin Aug. 17th 1903. Pupil of the Düsseldorf Academy. Professor in Düsseldorf, Carlsruhe and Berlin.

2446 Fishermen landing on the sea-shore. Signed: *HFGude 1885.*
30 d — on canvas; 1,35 h. by 2,40 w. — purchased in 1885 out of the interest of the Pröll-Heuer Bequest.

GÄRTNER, HEINRICH JOH. Born at Neu-Strelitz Feb. 22nd 1828; died in Dresden Feb. 19th 1909. Pupil of Fr. W. Schirmer in Berlin and of Ludw. Richter in Dresden. Developed his style in Rome.

2447 Landscape with Adam, Eve, Cain and Abel. Signed: *H. G. fec. Roma 1865.*
24 c — on canvas; 1,62 h. by 2,22 w. — purchased in 1872.

KNAUS, LUDWIG. Born at Wiesbaden Oct. 5th 1829; died in Berlin Dec. 8th 1910. Pupil of the Düsseldorf Academy under W. v. Schadow and K. Sohn. Developed his style more fully in Paris and Berlin.

2448 Behind the scene. Signed: *L. Knaus 1880.*
26 d — on mahogany; 0,81 h. by 1,105 w. — purchased in 1880 in Berlin.

DÖRR, OTTO E. F. A. Born at Ludwigslust Dec. 3rd 1831; died in Dresden Nov. 18th 1868. Pupil of the Berlin Academy and of Bonnat in Paris.

2449 In Bonnat's studio in Paris about the year 1867. Signed: *O. Dörr.*
24 b — on canvas; 0,61 h. by 0,82 w. — presented in 1871 by the widow of the artist.

DOUZETTE, LOUIS. Born at Triebsee Sept. 25th 1834; living in Berlin. Pupil of H. Eschke in Berlin.

2450 A Lake in the Moonlight. Signed: *L. Douzette.*
25 d — on canvas; 0,585 h. by 0,905 w. — purchased in 1883 out of the interest of the Pröll-Heuer Bequest.

WILBERG, CHRISTIAN. Born at Havelberg Nov. 20th 1839; died in Paris June 3rd 1882. Pupil of Weber, Pape and Gropius in Berlin. Developed his style more completely under O. Achenbach in Düsseldorf.

2451 Memento mori. Scene from the Sabine hills. Signed: *Ch. Wilberg.*
28 d — on canvas; 1,30 h. by 1,10 w. — presented in 1883 by a Dresden family.

LUDWIG, CARL. Born at Römhild in Saxe-Meiningen Jan 18th 1839, died in Berlin Sept. 18th 1901. Pupil of Karl von Piloty in Munich.

A Landscape. Scene from the Lenzer Heide in the Grisons. Signed: *Carl Ludwig Berlin 1882.* 2452

27 c — on canvas, 1,37 h. by 2,01 w. — purchased in 1883 out of the interest of the Pröll-Heuer Bequest.

The Albula pass in the Grisons. Signed: *Carl Ludwig Berlin.* 2453

39 b — on canvas, 1,50 h. by 2,25 w. — purchased in 1894 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

BRACHT, EUGEN. Born at Morges near Lausanne June 3rd 1842. Pupil of Schirmer in Carlsruhe and of Gude in Düsseldorf and Carlsruhe. From 1883 Professor of the Berlin Academy, and from 1902 Professor of the Dresden Academy.

Autumn Day on the South Coast of England. Signed: *Eugen Bracht, Berlin.* 2454

37 a — on canvas, 1,205 h. by 2,01 w. — purchased in 1889 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

Evening in Winter. Signed: *Eugen Bracht 1907.* 2454 A

37 a — on canvas, 1,345 h. by 1,16 w. — purchased in 1908 out of the interest of the Pröll-Heuer Bequest.

MEYERHEIM, PAUL. Born in Berlin July 13th 1842, living in Berlin. Pupil and Professor of the Berlin Academy.

Performance in a menagerie. Signed: *1894. Paul Meyerheim.* 2455

26 d — on canvas, 0,88 h. by 1,29 w. — purchased in 1894 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

GUSSOW, CARL. Born at Havelberg Feb. 25th 1843, died at Neu-Pasing near Munich March 27th 1907. Pupil of the Weimar School of Art. Professor at the Weimar and Carlsruhe Schools of Art and at the Berlin Academy.

Portrait of the Artist's Wife. Half-length. Signed: *C. Gussow. Kre.* ⟨Karlsruhe⟩ *1875.* 2455 A

37 d — on mahogany, 0,765 h. by 0,56 w. — acquired in 1907 from the artist's widow.

SKARBINA, FRANZ. Born in Berlin Feb. 24th 1849, died there May 18th 1910. Pupil of the Berlin Art Academy.

A Belgian Inn on the shore of La Panne. Signed: *F. Skarbina 1891.* 2456

33 a — on canvas, 0,685 h. by 0,49 w. — purchased in 1894 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

LIEBERMANN, MAX. Born in Berlin July 20th 1847, living in Berlin. Formed his style at Weimar and in Paris where he was a pupil of Munkacsy.

The Seamstress. Signed: *M. Liebermann.* 2457

33 a — on canvas, 0,66 h. by 0,51 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

FRIESE, RICHARD. Born at Gumbinnen Dec. 15th 1854; living in Berlin. Pupil of the Berlin Academy.

2458 Desert marauders. Signed: *Rich. Friese 84.*

22 d — on canvas; 1,91 h. by 2,95 w. — purchased in 1888 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

FRENZEL, OSKAR. Born in Berlin Nov. 12th 1855; living in Berlin. Pupil of the Berlin Academy (under Bracht).

2459 Evening. Cattle at pasture in the marshes. Signed: *O. Frenzel, Berlin.*

28 c — on canvas; 1,205 h. by 1,80 w. — purchased in 1901 from the international exhibition out of the interest of the Pröll-Heuer Bequest.

KLINGER, MAX G. Born at Leipsic Feb. 18th 1857; living in Leipsic. Pupil of Gussow in Carlsruhe and Berlin.

2460 A Pietà. The Virgin and S. John mourning over the dead body of the Saviour. Signed: *Max Klinger Rom 90.*

31 a — on canvas; 1,50 h. by 2,05 w. — acquired in 1893 from the Berlin Exhibition of Fine Arts.

2460 A The Fountain. Monogram: *MK.* Painted in Rome 1891—1892.

31 c — on canvas; 2,24 h. by 1,26 w. — purchased in 1908 out of the interest of the Pröll-Heuer Bequest (formerly in the possession of the author W. Weigand of Munich).

HERRMANN, HANS. Born in Berlin March 8th 1858; living in Berlin, of the Academy of which he is a member. Pupil of the Berlin Academy.

2461 Old Dutch Town. Signed: *Hans Herrmann.*

33 a — on canvas; 1,045 h. by 1,68 w. — purchased in 1899 from the German Fine Arts Exhibition out of the interest of the Pröll-Heuer Bequest.

LEISTIKOW, WALTER. Born at Bromberg Oct. 25th 1865; died in Berlin July 25th 1908. Pupil of the Berlin Academy.

2462 Brick-kilns near the water. Signed: *W. Leistikow.* Painted in 1889.

39 b — on canvas; 1,54 h. by 2,515 w. — purchased in 1894 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

2462 A At the lesser Wannsee. Signed: *W. Leistikow.* In the Artist's latest style.

Store-rooms — on canvas; 0,74 h. by 0,935 w. — purchased in 1909 in Dresden.

GUSSMANN, OTTO FRIEDRICH. Born at Wachbach in Wurtemberg May 22nd 1869; at present Professor of the Academy in Dresden. Pupil of Scheurenberg at the Berlin Academy.

2462 B Portrait of the Artist's Father. Three-quarter length.

Store-rooms — on canvas; 0,94 h. by 0,785 w. — purchased in 1910 from the 1st Exhibition of the Artist's Union in Dresden out of the interest of the Pröll-Heuer Bequest.

## VIENNA SCHOOL

KOCH, JOSEPH ANTON. Born at Obergibeln in the Tyrol July 27th 1768, died in Rome Jan. 12th 1839. Pupil of the Karlsacademy at Stuttgart. From 1795 lived chiefly in Rome, in Vienna 1812—1815. Father of the modern German fancy landscape.

Landscape with S. Martin. Signed: *G. Koch Tyrolese fece 1815.* Companion picture to No. 2464. 2463

23 c — on linden, 0,55 h. by 0,475 w. — presented in 1903 by Herr Ed. Cichorius.

Landscape with S. Benedict. Scene from Subiaco. Signed: *G. Koch Tyrolese fec. 1815.* 2464

23 c — on linden, 0,55 h. by 0,475 w. — presented in 1903 by Herr Ed. Cichorius.

The Bernese Oberland. A smaller replica of the picture painted in Rome in 1817 and now in the Ferdinandeum at Innsbruck. 2465

41 a — on canvas, 0,735 h. by 0,99 w. — presented in 1903 to the Gallery by Herr Ed. Cichorius who had purchased it out of the v. Quandt-Collection in Dresden.

OLIVIER, JOH. HEINRICH FERDINAND VON. Born at Dessau April 1st 1785, died in Munich Feb. 11th 1841. Studied in Vienna under Koch.

Landscape in Salzburg. View from the Kapuzinerberg. Monogram: *FO* and *1824.* 2466

23 c — on oak, 0,495 h. by 0,63 w. — acquired in 1902 in Dresden from Zahn & Jaensch.

SCHNORR VON CAROLSFELD, LUDWIG FERDINAND. Born at Königsberg Oct. 11th 1788, died in Vienna April 13th 1853. Pupil of his father Hans Veit and of the Vienna Academy.

An Old Man in old German costume. Bust-length. Monogram: *LS.* 2467

52 d (Miniatures A) — on maple, 0,165 h. by 0,135 w. — acquired in 1874 from Frau Geh. Justizrat Krug, née Schnorr von Carolsfeld.

WALDMÜLLER, FERDINAND GEORG. Born at Vienna Jan. 15th 1793, died there Aug. 22nd 1865. Pupil of the Vienna Academy.

After distraint by the Sheriff's officer. Signed: *Waldmüller 1859.* 2467 A

23 d — on linden, 0,73 h. by 0,90 w. — purchased in 1907 in Vienna and presented to the Gallery by Herr H. Herz of Plauen.

ZIMMERMANN, AUGUST ALBERT. Born at Zittau Sept. 20th 1808, died in Munich Oct. 18th 1888. Pupil of the Academies in Dresden and Munich, and for a long time Professor at the Vienna Academy.

Ploughing a field. Signed: *Albert Zimmermann.* 2468

42 b — on canvas, 0,89 h. by 1,52 w. — acquired in 1873 from the artist Sturm.

ALT, RUDOLPH VON. Born in Vienna Aug. 28th 1812; died there March 12th 1905. Pupil of the Vienna Academy.

2469 The Temple of Vesta in Rome. Signed: *R. Alt.*

33 c — on mill-board; 0,245 h. by 0,335 w. — purchased in 1904 out of the interest of the Pröll-Heuer Bequest.

FEUERBACH, ANSELM. Born at Speyer (Spires) Sept. 12th 1829; died at Venice Jan. 4th 1880. Pupil of the Academies at Düsseldorf (under W. v. Schadow) and Antwerp and afterwards of Couture in Paris. Professor at the Vienna Academy.

2470 The Virgin and Child between angels playing on instruments. Three-quarter length. Drawings for the heads of the angels are in the Royal Gallery of Engravings. Signed: *Anselm Feuerbach . Roma . 1860.*

23 b — on canvas; oval; 1,17 h. by 0,96 w. — N. G.-W. IV, 10 — acquired in 1881 from Colonel E. Rothpletz of Zurich.

ANGELI, HEINRICH VON. Born at Oedenburg in Hungary July 8th 1840; Professor at the Academy in Vienna. Pupil of several Academies.

2471 Portrait of the Artist G. A. Kuntz. A Study. Bust-length.

25 a — on canvas; 0,585 h. by 0,475 w. — acquired in 1896 from a relative of Herr Kuntz.

MAKART, HANS. Born at Salzburg May 29th 1840; died in Vienna Oct. 3rd 1884. Pupil of the Academies of Vienna and Munich (Piloty). Professor at the Vienna Academy.

2472 Summer. Painted in Vienna 1880—81.

38 b — on canvas; 3,71 h. by 6,31 w. — purchased in 1890 in Berlin.

KUNTZ, GUSTAV ADOLF. Born at Wildenfels in Saxony Feb. 17th 1843; died in Rome May 2nd 1879. Pupil of H. von Angeli in Vienna.

2473 A Greeting from the outside world. Signed: *G . H . Kuntz . 1876.*

25 d — on mahogany; 0,62 h. by 0,36 w. — N. G.-W. I, 3 — acquired in 1876 from the Dresden Art Exhibition.

2474 A Roman Pilgrim kissing a Crucifix. Signed: *Gustav Kuntz . Rom . 1878.* Companion picture to No. 2475.

40 c — on walnut; 0,79 h. by 0,48 w. — acquired in 1879 from the artist's mother.

2475 A Roman Pilgrim, praying.

40 a — on oak; 0,76 h. by 0,465 w. — G.-W. E, 1 — acquired in 1879 from the artist's mother.

2476 A Roman Woman selling Vegetables. Three-quarter length. Signed: *G . Kuntz . Rom 1878.*

25 d — on mahogany; 0,53 h. by 0,35 w. — bequeathed in 1884 by Herr Moritz Winckler.

MUNKACSY. MICHAEL LIEB, commonly called MUNKACSY. Born at Munkács in Hungary Feb. 20th 1844, died at the Sanatorium at Endenich near Bonn May 1st 1900. Pupil of the Academies of Vienna and Munich. Continued his studies in Düsseldorf and Paris. Lived in Paris, and afterwards in Buda-Pest.

Christ on the Cross with S. John and the three Holy Women. Signed: *Munkacsy M.* 2477

28 b — on canvas, 4,00 h. by 2,215 w. — acquired in 1889 in Paris from Ch. Sedelmeyer.

SCHUCH, CARL. Born in Vienna Sept. 30th (Dec. 10th?) 1846, died there Sept. 13th 1903. Pupil of the Vienna Academy. Formed his style later in Munich, where he came under the influence of Leibl and Trübner, and in Paris.

Basket of Rhododendrons on the breakfast table. 2477 A

34 d — on canvas, 0,61 h. by 0,78 w. — purchased in 1906 in Dresden.

DARNAUT, HUGO. Born at Anhalt-Dessau Nov. 28th 1851, living in Vienna. Pupil of the Vienna Academy, developed his style in Düsseldorf.

Interior of a Wood. Signed: *H. Darnaut 1888.* 2478

33 c — on linden, 0,55 h. by 0,40 w. — purchased in 1888 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

MOLL, CARL. Born in Vienna April 23rd 1861, now living in Vienna. Pupil of the Academy and of G. Schindler in Vienna.

Before the banquet. 2479

33 d — on canvas, 0,84 h. by 1,06 w. — purchased in 1901 from the international fine arts exhibition out of the interest of the Pröll-Heuer Bequest.

## SCHOOLS OF CARLSRUHE, STUTTGART AND FRANKFORT-ON-MAIN

LESSING, CARL FRIEDRICH. Born at Breslau Feb. 15th 1808, died at Carlsruhe June 3rd 1880. Pupil of the Berlin and Düsseldorf Academies. He has been Professor of the Carlsruhe School of Art, and Director of the "Kunsthalle" at Carlsruhe from 1858.

A Monastery on fire. Signed: *C. F. L. 1846.* 2480

29 c — on canvas, 1,32 h. by 1,73 w. — purchased in 1878 in Berlin

A Mountain Landscape. Signed: *C. F. L. 1877.* 2481

30 c — on canvas, 1,275 h. by 1,91 w. — acquired in 1877 from the artist.

SCHICK, CARL FR. Born at Hilpertsau near Gernsbach April 17th 1826; died at Tretenhof near Lahr June 26th 1875. Pupil of the Dresden and Düsseldorf Academies, developed his style under the influence of Canon in Carlsruhe.

2482 Susanna and the Elders. Signed: *C. Schick.*

Store-rooms — on canvas; 1,04 h. by 1,28 w. — acquired in 1877 from the artist's widow.

RIEFSTAHL, WILHELM L. F. Born at Neu-Strelitz Aug. 15th 1827; died in Munich Oct. 11th 1888. Pupil of the Berlin Academy. Was for some time Professor and Director of the Carlsruhe School of Art.

2483 See Appendix.

2484 The Anatomical Theatre in Bologna. Signed: *W. Riefstahl. München.*

27 c — on canvas; 1,655 h. by 1,32 w. — purchased in 1884 out of the interest of the Pröll-Heuer Bequest.

HOFF, CARL. Born at Mannheim Sept. 8th 1838; died at Carlsruhe May 13th 1890. Pupil of the School of Art at Carlsruhe and of the Academy at Düsseldorf. Professor at the School of Art at Carlsruhe.

2485 The Son's last Greeting. The comrade of the fallen man is bringing the sad tidings to his mother and sister. Signed: *Carl Hoff. 78. Ddf.*

30 a — on canvas; 1,49 h. by 2,13 w. — acquired in 1882 through the Lottery Committee of the Albert Verein.

THOMA, HANS. Born at Bernau in the Black Forest Oct. 2nd 1839; Director of the Kunsthalle and Professor of the Academy in Carlsruhe. Studied in Düsseldorf, Paris, Munich and in Italy.

2486 The Guardian of the Valley. Monogram: *H Th.*

34 c — on mill-board; 0,99 h. by 0,75 w. — purchased in 1893 from the Artist.

2487 The Artist's own portrait. Bust-length. Monogram: *H Th* and *1880.*

31 b — on canvas; 0,705 h. by 0,51 w. — purchased in 1895 in Dresden out of the interest of the Pröll-Heuer Bequest.

2488 A Spring Idyll. Signed: *H Thoma 1871.*

34 c — on canvas; 0,885 h. by 1,02 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

KELLER, FERDINAND. Born at Carlsruhe Aug. 5th 1842; Professor of the School of Art at Carlsruhe. Pupil of Schirmer and of Canon at Carlsruhe.

2489 Design for the curtain of the Royal Court Theatre in Dresden.

42 c — on canvas; 1,31 h. by 1,56 w. — passed to the Gallery in 1879.

STEINHAUSEN, WILHELM AUG. TH. Born at Sorau Feb. 2nd 1846, living in Frankfort-on-Main. Pupil of the Berlin Academy and of the Carlsruhe School of Art.

A forest-valley. 2490

32 d — on canvas, 0,89 h. by 1,09 w. — purchased in 1904 out of the interest of the Pröll-Heuer Bequest.

BAISCH, HERMANN. Born in Dresden July 12th 1846, died at Carlsruhe May 18th 1894. Pupil of Lier in Munich and afterwards Professor at the Carlsruhe School of Art.

A Dutch Canal Landscape. Signed: *Hermann Baisch 1882.* 2491

26 a — on canvas, 0,79 h. by 1,52 w. — purchased in 1882 out of the interest of the Pröll-Heuer Bequest.

Cattle coming to water, on the slope of a hill. Signed: *Hermann Baisch 1883.* 2492

25 a — on canvas, 1,09 h. by 1,56 w. — purchased in 1883 out of the interest of the Pröll-Heuer Bequest.

TRÜBNER, WILHELM. Born at Heidelberg Feb. 3rd 1851, living in Carlsruhe. Pupil of Canon at Stuttgart and of Leibl in Munich. Professor at the Städel Institute at Frankfort-on-Main, from 1904 Professor at the School of Art in Carlsruhe.

The Artist's own Portrait. Signed: *W. Trübner 1873.* 2493

34 a — on canvas, 0,605 h. by 0,49 w. — presented in 1901 by Herr C. L. Uhle in Dresden.

SCHÖNLEBER, GUSTAV. Born at Bietigheim in Wurtemberg Dec. 3rd 1851, Professor of the School of Art in Carlsruhe. Pupil of Lier in Munich.

Low Tide at Flushing. Signed: *G. Schönleber. 1881.* 2494

38 d — on canvas, 1,55 h. by 2,51 w. — purchased in 1881 out of the interest of the Pröll-Heuer Bequest.

Breakers on the coast of the North-Sea. Signed: *G. Schönleber. 1903.* 2495

32 b — on canvas, 0,76 h. by 1,07 w. — purchased in 1904 out of the interest of the Pröll-Heuer Bequest.

KALCKREUTH, GRAF C. W. LEOPOLD VON. Born at Düsseldorf May 15th 1855, living at Eddelsen near Harburg. Pupil of the Weimar School of Art and of the Munich Academy. Professor in Weimar and Carlsruhe and from 1899 until 1906 Director of the Stuttgart Academy.

Old Age. Signed: *Kalckreuth d. j. 94.* 2496

35 c — on canvas, 1,16 h. by 1,72 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

Portrait of the Artist's Wife. Signed: *Kalckreuth d. j. 1902.* 2496 A

36 d — on canvas, 1,01 h. by 0,80 w. — purchased in 1908 out of the interest of the Pröll-Heuer Bequest.

KALLMORGEN, FRIEDRICH. Born at Altona Nov. 15th 1856, living in Berlin. Pupil of the Düsseldorf and Carlsruhe Academies. From 1901 Professor at the Berlin Academy.

2497 Going to work. A Dock Scene in Hamburg. Signed: *Fr. Kallmorgen. 1900.*

24a — on canvas; 1,14 h. by 0,96 w. — purchased in 1901 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

2498 Rabending, see Appendix.

REINIGER, OTTO. Born at Stuttgart Feb. 27th 1863; died there July 24th 1909. Pupil of the Academy there and of Professor Wenglein in Munich.

2499 Sunny river landscape. Signed: *O. R.*

33a — on canvas; 1,14 h. by 1,90 w. — purchased in 1904 out of the interest of the Pröll-Heuer Bequest.

GRETHE, CARLOS. Born at Montevideo Sept. 25th 1864; living in Stuttgart. Pupil and afterwards Professor at the Carlsruhe Academy, from 1899 Professor at the Stuttgart Academy.

2500 The flying fish. Signed: *Carlos Grethe.*

33b — on canvas; 0,60 h. by 0,955 w. — purchased in 1895 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

2501 Dockyard labourers in the port of Hamburg returning home.

32c — on canvas; 1,69 h. by 1,17 w. — purchased in 1899 from the German Art Exhibition out of the interest of the Pröll-Heuer Bequest.

## WEIMAR SCHOOL

PRELLER THE ELDER, JOH. FRIEDRICH CH. E. Born at Eisenach April 25th 1804; died at Weimar April 23rd 1878. Pupil of the Dresden, Antwerp and Milan Academies. Professor at the Weimar School of Art. In Rome he came under the influence of J. A. Koch.

2502 Norwegian coast scene. Monogram: *FP* and *1850 Weimar.*

40a — on canvas; 0,45 h. by 0,625 w. — acquired in 1879 from Herr von Seebach of Göttingen.

2503 Landscape with a Centaur carrying off a Nymph. Monogram: *FP* and *1847 Weimar.*

23a — on canvas; 0,82 h. by 1,41 w. — acquired in 1882 from Frau Kommerzienrat Molinari of Breslau.

2470 *Anselm Feuerbach*

*2522* *Gustave Courbet*

KAMEKE, OTTO W. H. VON. Born at Stolp in Pomerania Feb. 2nd 1826, died June 8th 1899 in Berlin. Pupil of the Weimar School of Art.

Alpine Landscape. Signed: *O . v . Kameke.* 2504

30 c — on canvas, 1,355 h. by 1,90 w. — purchased in 1882 out of the interest of the Pröll-Heuer Bequest.

HAGEN, THEODOR JOS. Born at Düsseldorf May 24th 1842, living in Weimar. Pupil of Osw. Achenbach in Düsseldorf. Professor at the Weimar School of Art, of which he was for a time Director.

The little town of Zons on the Lower Rhine. Signed: *Th . Hagen Weimar 1879.* 2505

38 d — on canvas, 1,51 h. by 2,25 w. — purchased in 1879 in Munich.

On the Ilm. Signed: *Th . Hagen.* 2506

33 c — on canvas, 1,21 h. by 0,885 w. — purchased in 1904 out of the interest of the Pröll-Heuer Bequest.

STURTZKOPF, FRANZ. Born at Hanover in 1852, living at Weimar. Pupil of the Weimar School of Art.

A Westphalian Smithy. Signed: *F . Sturtzkopf.* 2507

Store-rooms — on canvas, 0,54 h. by 0,65 w. — purchased in 1885 out of the interest of the Pröll-Heuer Bequest.

OLDE, HANS WILHELM. Born at Süderau in Holstein April 27th 1855, Director of the Academy of Art in Cassel. Formed his style in Munich (under Löfftz) and in Paris.

A Holstein Bull. Signed: *Hans Olde 96 . Seekamp.* 2508

35 c — on canvas, 1,19 h. by 1,885 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

THEDY, MAX. Born in Munich Oct. 16th 1858, Professor of the Academy of Art at Weimar. Pupil of the Munich Academy more especially under Löfftz.

Adoratio Crucis. Signed: *Max Thedy . Weimar.* 2509

22 b — on canvas, 2,31 h. by 3,30 w. — purchased in 1899 from the German Art Exhibition out of the interest of the Pröll-Heuer Bequest.

## NORTH GERMAN SCHOOLS

GRÖGER, FRIEDRICH CARL. Born at Ploen in Holstein Oct. 14th 1766, died at Hamburg Nov. 9th 1838. Pupil of the Berlin Academy. Painted principally in Hamburg.

The Artist's own portrait. Bust-length. 2510

68 b — on canvas, 0,60 h. by 0,46 w. — first in catalogue of 1856 (presented by the artist).

RUTHS, J. G. VALENTIN. Born at Hamburg March 6th 1825; died there Jan. 18th 1905. Pupil of the Munich and Düsseldorf Academies. Painted in Hamburg.

2511 Autumn morning in the south of Switzerland. Signed: *Valentin Ruths 1876.*

25 c — on canvas; 0,78 h. by 1,24 w. — purchased in 1876 from the German Art Exhibition.

GURLITT, HEINR. LOUIS THEODOR. Born at Altona March 8th 1812; died at Schmiedeberg in the Erzgebirge Sept. 19th 1897. Studied in Hamburg, Munich and Copenhagen. After living in various places he settled in Dresden in 1873.

2512 The Monastery of Busaco in Portugal. Signed: *Gurlitt Drsa . 1875.*

29 c — on canvas; 1,21 h. by 1,88 w. — acquired in 1878 from the artist.

2512 A A Landscape. Scene from the Roman hills. Signed: *L Gurlitt.*

Store-rooms — on canvas; 0,285 h. by 0,43 w. — purchased in 1911 from on exhibition of the artist's effects.

FEDDERSEN, HANS PETER. Born at Wester-Schnatebüll in Schleswig-Holstein May 29th 1848; living in Kleiseer-Koog near Niebüll. Pupil of O. Achenbach in Düsseldorf and of the Weimar School of Art.

2513 Landscape in North Friesland. Signed: *P. Feaaersen, Düsseldorf 84.*

33 d — on canvas; 0,67 h. by 1,02 w. — purchased in 1888 from the academy exhibition out of the interest of the Pröll-Heuer Bequest.

VINNEN, CARL. Born at Bremen Aug. 28th 1863; living at Osterndorf in the province of Hanover. Pupil of the Düsseldorf and Carlsruhe Academies. Belongs to the Worpsweder group of artists.

2514 Early spring landscape. Signed: *C. Vinnen 1899.*

34 c — on canvas; 0,79 h. by 1,05 w. — purchased in 1899 from the German Art Exhibition out of the interest of the Pröll-Heuer Bequest.

MODERSOHN, FR. W. H. OTTO. Born at Soest Feb. 22nd 1865; living at Worpswede. Pupil of the Düsseldorf Academy. Formed his style under Baisch at Carlsruhe and under Bracht in Berlin. One of the founder of the Worpsweder Group.

2515 An old House. Landscape in North Germany. Signed: *Otto Modersohn . W . 97.*

34 b — on canvas; 0,885 h. by 1,02 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

DETTMANN, LUDWIG. Born at Adelbye near Flensburg July 25th 1865; Director of the School of Art at Königsberg in Prussia. Pupil of the Berlin Academy.

2516 A Dangerous landing on the Mecklenburg coast. Signed: *Lua. Dettmann.*

35 a — on canvas; 1,42 h. by 1,93 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

VOGELER, JOH. HEINRICH. Born at Bremen Dec. 12th 1872; living at Worpswede. Pupil of the Düsseldorf Academy. Developed his style more fully at Worpswede.

The artist's old house at Worpswede. Signed with a bird-snare between the letters *H* and *V*. 2517

34 c — on canvas; 0,80 h. by 1,005 w. — purchased in 1897 from the international art exhibition out of the interest of the Pröll-Heuer Bequest.

# II
# FOREIGN SCHOOLS

## FRENCH SCHOOL

GÉRARD, FRANÇOIS BARON. Born in Rome May 4th 1770; died in Paris Jan. 11th 1837. Pupil of Brenet and David.

2518 Napoleon I in his coronation robes.

52 a — on canvas; 2,21 h. by 1,45 w. — first appears in catalogue of 1846 (presented by Napoleon I).

DELAROCHE, PAUL. Born in Paris July 17th 1797; died there Nov. 4th 1856. Pupil of Gros at the Ecole des Beaux Arts in Paris. One of the chief masters of the Romantic School in France.

2519 Portrait of the Singer Henriette Sontag, afterwards Countess Rossi, in the character of Donna Anna in Mozart's Don Giovanni. Three-quarter length. Signed: *Paul Delaroche 1830.*

37 b — on canvas; 1,46 h. by 1,14 w. — bequeathed to the Gallery in 1890 by Henriette Sontag's brother, the actor Carl Sontag of the Royal Prussian Court Theatre.

GUDIN, JEAN ANT. THEOD. Born in Paris Aug. 2nd 1802; died at Boulogne-sur-Seine April 12th 1880. Pupil of Girodet-Trioson.

2520 A Sea-fight. Signed: *T. Gudin 1852.*

34 a — on canvas; 0,70 h. by 0,73 w. — acquired in 1876 from the collection of Graf von Fersen in Dresden.

COUTURE, THOMAS. Born at Senlis Dec. 21st 1815; died at Chateau Villiers le Bel near Paris March 30th 1879. Pupil of Gros and Delaroche in Paris.

2521 The Bird-catcher. Signed: *T. C.*

34 b — on canvas; 0,475 h. by 0,65 w. — purchased in 1904 from the Arts Exhibition.

COURBET, GUSTAVE. Born at Ornans near Besançon June 10th 1819; died at La Tour de Peilz on the Lake of Geneva Dec. 31th 1877. Pupil of Flogeoulot. Introduced the older French realism of the XIX. Century.

2522 The Stone-breakers. A celebrated masterpiece of the artist, and exhibited in the Paris Salon in 1851. Signed: *G. Courbet.*

37 b — on canvas; 1,59 h. by 2,59 w. — purchased in 1904 at the Binant sale in Paris.

PUVIS DE CHAVANNES, PIERRE CÉCILE. Born at Lyons Dec. 14th 1824; died in Paris Oct. 24th 1898. Pupil of Scheffer and Couture in Paris. Principal artist of the school in France during the latter half of the XIX. Century, which painted large pictures of an imaginative character.

2523 The fisherman's family. A representation of the Three Ages of Man. Signed: *P. Puvis de Chavannes 1875.*

31 d — on canvas; 2,60 h. by 2,205 w. — purchased in 1901 in Paris.

PUYROCHE, ELISE, née WAGNER. Born in Dresden March 31st 1828, died at Lyons March 4th 1895. Pupil of Saint-Jean in that town.

The Torn Wreath. Signed: *Elise Wagner 1850.* 2524

40 b — on canvas, 1,05 h. by 0,89 w. — purchased in 1851.

Flowers. Signed: *E. Puyroche-Wagner.* 2525

38 a — on canvas, 1,275 h. by 1,045 w. — presented in 1894 by the artist from the Dresden Academy exhibition.

MONET, CLAUDE JEAN. Born at Paris Nov. 14th 1840, living near Paris. One of the founders of the impressionist school.

On the banks of the Seine. Signed: *Claude Monet.* Painted in 1879. 2525 A

Store-rooms — on canvas, 0,655 h. by 0,80 w. — acquired in 1909 from Durand-Ruel in Paris.

DAVID-NILLET, GERMAIN. Born in Paris Dec. 4th 1861, living in Paris. Pupil of L'Hermitte.

The Confession. Signed: *G. David-Nillet.* 2526

32 c — on canvas, 1,265 h. by 1,61 w. — acquired in 1897 from the international art exhibition in Dresden.

## AMERICAN AND ENGLISH SCHOOLS

HITCHCOCK, GEORGE. Born at Providence (Rhode Island) Sept. 29th 1850, living at Egmond in Holland. Formed his style at Düsseldorf, Paris and The Hague.

Among the Tulips at Haarlem. Signed: *G. Hitchcock.* 2527

35 d — on canvas, 1,115 h. by 0,895 w. — acquired in 1897 from the international exhibition in Dresden.

HARRISON, ALEXANDER. Born at Philadelphia Jan. 17th 1853, living in Paris. Pupil of the École des Beaux Arts in Paris.

Evening by the water side. A Study. Signed: *Alex. Harrison.* 2528

34 d — on canvas, 1,00 h. by 1,00 w. — acquired in 1893 from the Art Exhibition in Berlin.

BROWN, THOMAS AUSTEN. Born in Edinburgh Sept. 18th 1859, living in London. Style formed in Edinburgh.

In the farmer's cow-stall. Signed: *T. Austen Brown 1893.* 2529

34 a — on canvas, 0,665 h. by 0,72 w. — acquired in 1897 from the international art exhibition in Dresden.

MELCHERS, GARI. Born at Detroit U. S. A. Aug. 11th 1860, lives alternately in Paris and Holland. Pupil of the Düsseldorf Academy and of the École des Beaux Arts in Paris.

A Dutch Shipwright. Signed: *Gari Melchers.* 2530

35 a — on canvas, 2,05 h. by 1,005 w. — acquired in 1897 from the international art exhibition in Dresden.

## SWISS SCHOOL

CALAME, ALEXANDRE. Born at Vevey May 28th 1810, died at Mentone March 17th 1864. Pupil of Diday at Geneva.

2531 Trees near a mountain stream. Signed: *A. Calame 1854.*
30a — on canvas, 1,40 h. by 2,00 w. — N. G.-W. I, 1 — purchased in 1877 in Berlin.

BÖCKLIN, ARNOLD. Born at Basle Oct. 16th 1827, died at Fiesole near Florence Jan. 16th 1901. Pupil of J. W. Schirmer in Düsseldorf. Continued his studies in Brussels, Paris, and more especially in Rome.

2532 Pan and Syrinx. Signed: *A. Böcklin fecit.* Painted in 1854.
34c — on canvas, 1,075 h. by 0,67 w. — presented by Herr Hofrat Lesky in Dresden.

2533 Spring's Delights. Signed: *A. Böcklin pinx.* Painted in Basle in 1869.
36b — on canvas, 2,26 h. by 1,37 w. — purchased in 1890 in Berlin (formerly in the possession of the Sculptor J. Kopf in Rome).

2534 A Summer Day. Signed: *A. B.* Painted in 1881.
34a — on mahogany, 0,61 h. by 0,50 w. — presented in 1902 by Excellenz Lingner.

2535 War. Signed: *A. B. 1896.*
34c — on linden, 1,00 h. by 0,695 w. — presented in 1902 by Geheimer Regierungsrat Prof. D. von Kaufmann of Berlin.

KOLLER, JOS. RUDOLF. Born at Zürich June 21st 1828, died there Jan. 5th 1905. Pupil of the Düsseldorf Academy. Lived in Zürich.

2536 Four Oxen ploughing. Signed: *R Koller 1868. (Zo Aust).*
22d — on canvas, 1,35 h. by 2,04 w. — presented in 1877 by Herr Otto Wesendonck.

SANDREUTER, HANS. Born at Basle May 11th 1850, died there June 1st 1901. Pupil of Arnold Böcklin in Florence.

2537 Landscape in the neighbourhood of Basle. Signed: *H. Sandreuter. 1899.*
33a — on canvas, 0,97 h. by 1,47 w. — purchased from the international art exhibition in 1901 out of the interest of the Pröll-Heuer Bequest.

## SCANDINAVIAN SCHOOL

KROHG, CHRISTIAN. Born at Vestre Aker near Christiania Aug. 13th 1852, living in Christiania. Formed his style in Carlsruhe, Berlin and Paris.

2538 Norwegian pilot-boat. Signed: *C. Krohg.*
35a — on canvas, 1,355 h. by 1,025 w. — purchased in 1893 from the art exhibition in Berlin.

LILJEFORS, BRUNO. Born at Upsala in 1860, living near Upsala. Pupil of the Stockholm Academy.

A Fox seizing an alpine hare. Signed: *Bruno Liljefors 93.* 2539

37 a — on canvas, 1,355 h. by 2,025 w. — purchased in 1893 from the art exhibition in Berlin.

## BELGIAN SCHOOL

MEUNIER, CONSTANTIN. Born at Merbeck near Brussels April 12th 1831, died at Brussels April 4th 1905. Pupil of the Brussels Academy.

The Puddler. Three-quarter length. Signed: *C. Meunier.* 2540

31 b — pastel on paper, 1,00 h. by 0,80 w. — purchased in 1897 from the international exhibition in Dresden.

CLAUS, EMILE. Born at Vive S. Eloi in East Flanders Sept. 27th 1849, living at Astène in Flanders. Pupil of the Antwerp Academy.

The Pontoon at Afsné. Signed: *Emile Claus.* 2541

31 c — on canvas, 1,50 h. by 1,13 w. — purchased in 1897 from the international art exhibition in Dresden.

LEEMPUTTEN, FRANS VAN. Born at Werchter in Belgium Dec. 29th 1850. Professor at the Antwerp Academy.

Market Day in April. Signed: *Frans van Leemputten. 1896.* 2542

34 d — on mahogany, 0,515 h. by 0,865 w. — purchased in 1897 from the international art exhibition in Dresden.

LAERMANS, EUGÈNE. Born at Brussels Oct. 21st 1864, living in Brussels. Pupil of the Brussels Academy.

Evening Prayer. Signed: *Eug. Laermans.* 2543

35 b — on canvas, 1,305 h. by 1,015 w. — purchased in 1897 from the international art exhibition in Dresden.

# THE PASTELS MINIATURES AND TAPESTRIES

# I
# THE PASTELS

# ITALIAN SCHOOL

RENI, GUIDO. Born at Calvenzano near Bologna 1575; died at Bologna 1642. See page 43.

1 S. Francis. Bust-length.
63 e — on paper; oval; 0,58 h. by 0,47 w. — acquired in 1746 from the Ducal Gallery at Modena.

CARRIERA, ROSALBA. Born in Venice Oct. 7th 1675; died there April 15th 1757. Pupil of Cav. Diamantini and of A. Balestra.
The following 157 pastels of this artist are all upon paper and first appear in the "Catalogue" of 1765. Unless otherwise described they are bust-length.

2 Friedrich Christian of Saxony when Electoral Prince. Half-length.
63 e — 0,635 h. by 0,515 w.

3 The Princess Benedicte Ernestine Maria of Modena.
52 c — 0,555 h. by 0,425 w.

4 A Venetian Procurator. Half-length.
63 d — 0,72 h. by 0,595 w.

5 Queen Maria Josefa of Saxony, daughter of the Emperor Josef I, Consort of King August III.
63 i — 0,535 h. by 0,425 w.

6 The Abbé Sartorius.
63 c — 0,305 h. by 0,27 w.

7 King Frederick IV of Denmark.
52 b — 0,535 h. by 0,37 w.

8 The Abbé Metastasio.
63 c — 0,32 h. by 0,255 w.

9 Louis XV of France when Dauphin.
52 b — 0,505 h. by 0,385 w.

10 Duke Rinaldo of Modena.
63 g — 0,245 h. by 0,18 w.

11 The Cardinal of York. Half-length.
63 a — 0,55 h. by 0,42 w.

12 Count Pietro Minelli. Companion picture to No. 13.
63 g — 0,53 h. by 0,43 w.

13 Countess Camilla Minelli.
63 a — 0,545 h. by 0,425 w.

Countess Recanati. 14
63 c — 0,42 h. by 0,325 w.

Countess Leopoldine von Sternberg. 15
63 a — 0,46 h. by 0,34 w.

A Venetian lady of the house of Barbarigo. 16
63 e — 0,42 h. by 0,33 w.

The Princess Henriette of Modena. Companion picture to No. 18. 17
52 b — 0,43 h. by 0,41 w.

Princess Anna Amalia Josefa of Modena. 18
63 c — 0,53 h. by 0,41 w.

The Empress Elisabeth, consort of Charles VI. Half-length. 19
63 c — 0,575 h by 0,45 w.

The Empress Amalie, consort of Joseph I. Half-length. 20
63 e — 0,655 h. by 0,515 w.

The Elector Clemens August of Cologne. Half-length. Painted in Venice in 1727. 21
52 c — 0,57 h. by 0,45 w.

Count de Villiers. 22
63 i — 0,565 h. by 0,45 w.

The Princess Moncenigo, née Carrara. 23
63 g — 0,52 h. by 0,41 w.

The Dancer Barbarina Campani. Half-length. 24
63 e — 0,565 h. by 0,465 w.

Countess Orzelska. Half-length. 25
52 b — 0,64 h. by 0,51 w.

The Princess Teschen ⟨Lubomirska⟩. Half-length. 26
63 i — 0,575 h. by 0,46 w.

The Singer Faustina Hasse, née Bordoni. 27
63 h — 0,30 h. by 0,265 w.

A Tyrolese Hostess. 28
63 g — 0,33 h. by 0,27 w.

The Artist's own portrait. Painted in Venice in 1731. 29
63 c — 0,465 h. by 0,34 w.

An Old Woman in a black bodice. 30
63 c — 0,325 h. by 0,265 w.

31–34 The four Continents personified.

31 Europe.
63 a — 0,34 h. by 0,28 w.

32 Asia.
63 e — 0,335 h. by 0,275 w.

33 Africa.
63 e — 0,34 h. by 0,28 w.

34 America.
63 c — 0,335 h. by 0,275 w.

35 Clio, the Muse of History. Half-length.
63 e — 0,625 h. by 0,50 w.

36 "Vigilance" represented as a female figure. Half-length.
63 i — 0,55 h. by 0,41 w.

37–40 Four Virtues personified.

37 "Wisdom".
63 d — 0,335 h. by 0,27 w.

38 "Justice".
63 d — 0,34 h. by 0,28 w.

39 "Temperance".
63 d — 0,34 h. by 0,27 w.

40 "Sincerity".
63 d — 0,34 h. by 0,275 w.

41 The Temporal, hand in hand with the Eternal. Female figures. Half-length. Companion picture to No. 42.
63 g — 0,635 h. by 0,51 w.

42 Love on the breast of Justice. Female figures. Half-length.
63 g — 0,645 h. by 0,515 w.

43–46 The four Seasons personified.

43 "Spring".
63 f — 0,295 h. by 0,27 w.

44 "Summer".
63 f — 0,305 h. by 0,265 w.

45 "Autumn".
63 f — 0,305 h. by 0,265 w.

46 "Winter".
63 f — 0,305 h. by 0,27.

2534 *Arnold Böcklin*

*Pastell 24* *Rosalba Carriera*

The three Parcae. 47–49

Clotho. 47
63 h — 0,34 h. by 0,275 w.

Lachesis. 48
63 h — 0,335 h. by 0,275 w.

Atropos. 49
63 h — 0,33 h. by 0,265 w.

The four Elements personified. 50–53

"Air". Half-length. Painted in Venice in 1746. 50
63 g — 0,56 h. by 0,46 w.

"Water". Half-length. Painted in Venice in 1746. 51
63 g — 0,56 h. by 0,46 w.

"Earth". Half-length. Painted in Venice in 1744. 52
63 g — 0,56 h. by 0,46 w.

"Fire". Half-length. Painted in Venice in 1744. 53
63 g — 0,56 h. by 0,46 w.

The Goddess of Victory. Half-length. 54
63 c — 0,605 h. by 0,53 w.

The Saviour. 55
63 g — 0,305 h. by 0,23 w.

The Virgin looking up to heaven. 56
63 c — 0,44 h. by 0,335 w.

The Virgin looking downwards. 57
63 c — 0,29 h. by 0,23 w.

The Virgin with her right hand on her breast. 58
52 b — 0,34 h. by 0,28 w.

The Virgin with a book. 59
63 e — 0,33 h. by 0,265 w.

Mater Dolorosa. Half-length. 60
63 e — 0,585 h. by 0,48 w.

Mary Magdalene with a book. Half-length. 61
63 e — 0,57 h. by 0,465 w. — acquired in 1743 through Algarotti from the Art-dealer Capretti in Venice.

Mary Magdalene with a skull in her hand. Half-length. 62
63 e — 0,41 h. by 0,325 w.

63 Mary Magdalene with a cross in her hands. Half-length.
63 c — 0,46 h. by 0,335 w.

64 The Infant S. John. Half-length.
63 g — 0,315 h. by 0,245 w.

65 The Virgin with her left hand on her breast.
52 b — 0,53 h. by 0,415 w.

66 The Saviour in the Act of Blessing.
52 b — 0,32 h. by 0,27 w.

67 The Saviour.
52 b — 0,33 h. by 0,27 w.

68 S. Joseph.
63 g — 0,21 h. by 0,165 w.

69 The Virgin looking downwards.
63 g — 0,235 h. by 0,185 w.

70 The Virgin with folded hands.
52 b — 0,325 h. by 0,285 w.

71 A Gentleman in a yellow coat and blue cloak.
63 a — 0,545 h. by 0,42 w.

72 A young Warrior.
52 b — 0,525 h. by 0,38 w.

73 Portrait of a Gentleman in a black coat. Half-length.
63 f — 0,73 h. by 0,605 w.

74 Lady in a silk dress with white and blue flowers on it.
63 a — 0,565 h. by 0,45 w.

75 A Gentleman in a yellow coat and purple waistcoat.
63 g — 0,245 h. by 0,19 w.

76 A Lady in a blue cloak trimmed with ermine.
63 a — 0,555 h. by 0,42 w.

77 A Lady in a low greenish dress.
63 i — 0,57 h. by 0,48 w.

78 A Gentleman in a brilliant red coat.
63 g — 0,565 h. by 0,45 w.

79 A Lady in a blue dress and a yellow cloak.
63 g — 0,51 h. by 0,395 w.

A Girl with a kitten. 80
52 b — 0,23 h. by 0,19 w.

A Lady with a red bow on her breast. 81
63 c — 0,325 h. by 0,265 w.

Diana. 82
63 e — 0,30 h. by 0,265 w.

A Muse in blue drapery. 83
63 e — 0,295 h. by 0,255 w.

A Gentleman in a yellowish-red coat and brown cloak. 84
52 c — 0,545 h. by 0,43 w.

A Lady in a blue cloak. 85
52 c — 0,41 h. by 0,32 w.

A Gentleman in a red coat and cloak trimmed with gold lace. 86
52 b — 0,50 h. by 0,395 w.

Portrait of a Lady in a sea-green dress. Half-length. 87
63 g — 0,675 h. by 0,505 w.

A Lady in a brown dress with coloured flowers upon it. 88
63 l — 0,55 h. by 0,41 w.

A Lady with a basket of flowers. Half-length. 89
63 c — 0,64 h. by 0,49 w.

A Lady in a blue cloak. 90
63 b — 0,30 h. by 0,26 w.

A Muse in red drapery. 91
63 b — 0,295 h. by 0,245 w.

A Girl in a straw hat. 92
52 c — 0,415 h. by 0,33 w.

A Lady in ermine and a blue shawl. 93
63 c — 0,415 h. by 0,33 w.

A Muse in a lilac mantle. 94
63 d — 0,29 h. by 0,245 w.

A Lady in a red mantle. 95
63 c — 0,285 h. by 0,225 w.

A Girl in a mantle shot with green and red. 96
63 e — 0,30 h. by 0,26 w.

97 A Lady in a blue dress and pink cloak.
63 e — 0,46 h. by 0,35 w.

98 Diana.
63 e — 0,30 h. by 0,26 w.

99 A fair Youth in armour.
63 g — 0,335 h. by 0,265 w.

100 A Lady in light red drapery.
63 c — 0,32 h. by 0,285 w.

101 A Lady with a mirror.
52 b — 0,47 h. by 0,34 w.

102 A Lady in an ermine mantle.
52 b — 0,45 h. by 0,35 w.

103 A Lady in a bright blue lace dress.
63 a — 0,445 h. by 0,365 w.

104 Diana with a diadem of pearls.
63 e — 0,295 h. by 0,26 w.

105 A Lady with black hair, and with a thin gold necklace.
52 b — 0,295 h. by 0,26 w.

106 A Lady in a brownish dress and blue mantle.
63 a — 0,515 h. by 0,405 w.

107 A Lady in ermine over a reddish-yellow dress.
52 b — 0,52 h. by 0,41 w.

108 A Lady with a thin lace scarf.
63 c — 0,57 h. by 0,445 w.

109 A Lady in a dull lilac lace dress.
63 e — 0,56 h. by 0,445 w.

110 A Lady in a black lace dress with a pink bow.
63 e — 0,485 h. by 0,40 w.

111 A Gentleman in a red coat with a handsome pattern on it.
63 e — 0,58 h. by 0,465 w.

112 A Lady in a blue cloak with a jewelled chain.
52 c — 0,41 h. by 0,34 w.

113 A Lady in a white dress with yellow flowers upon it.
63 c — 0,415 h. by 0,33 w.

A Gentleman in a full blue cloak. 114
63 c — 0,565 h. by 0,465 w.

A Lady in a blue mantle over a light dress. Half-length. 115
63 h — 0,755 h. by 0,64 w.

A Lady with a spray of orange blossom. 116
52 c — 0,575 h. by 0,46 w.

A Lady in a light yellow dress with blue ribbons. 117
52 b — 0,535 h. by 0,425 w.

A Singer with a music book. 118
63 c — 0,445 h. by 0,335 w.

A Lady in a blue mantle. 119
63 c — 0,415 h. by 0,335 w.

A Lady in a dress with coloured flowers upon it. 120
52 c — 0,41 h. by 0,325 w.

A Turk with a cup. 121
63 a — 0,565 h. by 0,44 w.

A warrior in armour with Louis Quatorze wig. Half-length. 122
63 b — 0,79 h. by 0,65 w.

Diana with a pearl diadem in the form of a crescent. 123
63 b — 0,30 h. by 0,26 w.

A Gentleman in a light flowered waistcoat and red coat. 124
63 c — 0,56 h. by 0,445 w.

A Muse in red drapery. 125
63 f — 0,295 h. by 0,245 w.

A Lady in a yellow mantle trimmed with ermine. 126
52 c — 0,42 h. by 0,315 w.

A Girl with a parrot. 127
63 g — 0,335 h. by 0,265 w.

A Lady in a reddish-yellow dress trimmed with fur. 128
63 e — 0,315 h. by 0,25 w.

A Gentleman in a dark yellow coat. 129
63 e — 0,24 h. by 0,19 w.

A Girl in blue and white drapery. 130
63 e — 0,30 h. by 0,26 w.

131 A Girl in violet drapery.
63 c — 0,32 h. by 0,265 w.

132 A Lady in a blue mantle, and a pearl necklace.
52 b — 0,30 h. by 0,255 w.

133 Diana in reddish-purple drapery.
63 b — 0,30 h. by 0,265 w.

134 Study of a female figure. Half-length.
63 g — 0,235 h. by 0,18 w.

135 Diana in brown drapery.
52 b — 0,305 h. by 0,265 w.

136 A Lady in white drapery with red ribbons in her hair.
63 e — 0,215 h. by 0,175 w.

137 A Muse in yellowish-red drapery.
63 h — 0,29 h. by 0,245 w.

138 A Peasant boy.
63 e — 0,235 h. by 0,175 w.

139 A Girl with red hair.
63 e — 0,23 h. by 0,175 w.

140 Diana in blue drapery.
52 b — 0,255 h. by 0,195 w.

141 A Girl with a red ribbon on her shoulder.
63 e — 0,30 h. by 0,26 w.

142 Portrait of a Lady with flowers in her mantle. Half-length.
52 b — 0,645 h. by 0,51 w.

143 A Lady with a parrot on her right hand.
63 c — 0,545 h. by 0,41 w.

144 Study of a female head with open mouth.
63 g — 0,215 h. by 0,18 w.

145 A Lady with flowers in her hair.
52 c — 0,30 h. by 0,255 w.

146 Study of a female head with violet drapery on her neck.
63 b — 0,30 h. by 0,26 w.

147 A Man in armour and an ermine cloak lined with red.
52 b — 0,535 h. by 0,41 w.

A Lady in a blue cloak with a string of pearls in her hair. 148
52 c — oval, 0,40 h. by 0,33 w.

A Lady in a blue dress with brown fur. 149
63 i — 0,41 h. by 0,315 w.

A Boy in a grey and red coat. 150
63 g — 0,355 h. by 0,285 w.

A Gentleman in a yellow waistcoat and violet coat. 151
63 i — 0,57 h. by 0,445 w.

A Gentleman in a violet cloak. 152
52 b — 0,57 h. by 0,46 w.

A Lady in a white damask dress and red cloak trimmed with ermine. 153
63 i — 0,45 h. by 0,345 w.

A Lady in a light silk dress. 154
52 c — 0,45 h. by 0,34 w.

A Lady in blue drapery, with a bunch of flowers. 155
63 c — 0,44 h. by 0,335 w.

Diana in pink drapery. Signed on te back: *Rosalba Carriera venetiana fecit anno 1725.* 156
63 c — 0,405 h. by 0,32 w.

A Lady in white damask dress. 157
52 b — 0,52 h. by 0,405 w.

An elderly Gentleman in a brown coat and yellow waistcoat. 158
52 b — 0,535 h. by 0,42 w.

## FRENCH SCHOOL

LIOTARD, JEAN-ÉTIENNE. Born at Geneva Dec. 22nd 1702, died there June 12th 1789. Pupil of Massé and Le Moine in Paris.

The Artist in Turkish costume. Bust-length. 159
63 e — on paper, 0,605 h. by 0,465 w. — first appears in the "Catalogue" of 1765 (acquired in 1747 through the Duc de Richelieu).

Count Maurice of Saxony, Marshal of France. Three-quarter length. 160
63 e — on parchment, 0,64 h. by 0,53 — first appears in the "Catalogue" of 1765.

The Chocolate-girl. 161
63 e — on parchment, 0,825 h. by 0,525 w. — acquired in 1745 from Venice through Algarotti.

162 The artist's niece Mlle. Lavergne. Half-length. On the back: *Liseuse. En habit de Païsanne Lionnaise, peinte par Liotard de Genève, surnommé le peintre Turc. à Lion 1746.*
63 e — on parchment; 0,375 h. by 0,305 w. — first appears in the "Catalogue" of 1765 (acquired in 1747 through the Duc de Richelieu).

DE LA TOUR, MAURICE QUENTIN. Born at S. Quentin Sept. 5th 1704; died there Feb. 17th 1788. Paris Academician.

163 Maria Josepha, Dauphiness of France. Daughter of August III of Saxony and Poland, mother of Louis XVI of France. Half-length.
63 e — on paper; 0,605 h. by 0,405 w. — purchased in Paris in 1750.

164 Count Maurice of Saxony, Marshal of France. Half-length.
63 e — on paper; 0,595 h. by 0,49 w. — first appears in the "Catalogue" of 1765.

WAUTERS, EMILE. Born at Brussels Nov. 2nd 1846; living at Paris. Pupil of J.F. Portaels in Brussels and of J. L. Gérôme in Paris.

164 A Portrait of the Artist. Half-length. Signed: *Emile Wauters 1887.*
52 c — on paper with canvas stretched underneath; 0,505 h. by 0,38 w. — acquired in 1887 from the international exhibition of water-colours in Dresden.

## GERMAN SCHOOL

MENGS, ANTON RAPHAEL. Born at Aussig March 12th 1728; died in Rome June 29th 1779. See page 224.

165 The Artist's Father, Ismael Mengs. Bust-length. Painted in 1744.
63 g — on paper; 0,555 h. by 0,425 w. — first appears in the "Catalogue" of 1765.

166 The Artist in a blue cloak. Bust-length. Painted in 1744.
63 g — on paper; 0,555 h. by 0,405 w. — G.-W. III 30 — first appears in the "Catalogue" of 1765.

167 The Artist in a red cloak. Bust-length. Painted in 1744.
63 g — on paper; 0,55 h. by 0,42 w. — first appears in the "Catalogue" of 1765.

168 The Wife of the Court-painter Alexander Thiele. Bust-length. Painted in 1745.
63 c — on parchment; 0,495 h. by 0,385 w. — first appears in the "Catalogue" of 1765.

169 Herr von Hofmann, husband of the pastel painter Felicitas Sartori. Bust-length. Painted in 1745.
63 c — on paper; 0,54 h. by 0,43 w. — first appears in the "Catalogue" of 1765.

170 The Singer Caterina Regina Mingotti. Bust-length. Painted in 1745.
63 c — on paper; 0,555 h. by 0,425 w. — first appears in the "Catalogue" of 1765.

The Singer Domenico Annibali. Bust-length. Painted in 1745. 171
63 g — on paper, 0,55 h. by 0,42 w. — first appears in the "Catalogue" of 1765.

The Court-painter Louis de Silvestre. Bust-length. 172
63 g — on paper, 0,625 h. by 0,505 w. — first appears in the "Catalogue" of 1765.

King Augustus III. Bust-length. Painted in 1745. 173
63 c — on paper, 0,555 h. by 0,42 w. — first appears in the "Catalogue" of 1765.

The Elector Friedrich Christian of Saxony. Bust-length. Painted in 1751. Companion picture to No. 175. 174
63 c — on paper, 0,555 h. by 0,445 w. — first appears in the "Catalogue" of 1765.

The Electress Maria Antonia, Consort of the preceding. Bust-length. Painted in 1751. 175
63 c — on paper, 0,555 h. by 0,445 w. — first appears in the "Catalogue" of 1765.

Friedrich August the Just when a child, on a purple cushion. Painted in 1751. 176
52 b — on paper, 0,635 h. by 0,755 w. — first appears in the catalogue of 1812.

Cupid sharpening an arrow. Half-length. 177
63 g — on paper, 0,415 h. by 0,355 w. — G.-W. III, 14 — first appears in the "Catalogue" of 1765.

MARON, THERESIA CONCORDIA, née MENGS. Baptized at Aussig Oct. 1st 1725, died in Rome 1806. Daughter and pupil of Ismael Mengs. Wife of the painter Anton Maron (1733 to 1808) in Rome.

The Artist. Bust-length. Companion picture to No. 179. 178
63 g — on paper, 0,415 h. by 0,33 w. — first appears in the "Catalogue" of 1765.

The Artist's Sister Julie Mengs. Bust-length. 179
63 g — on paper, 0,42 h. by 0,34 w. — first appears in the "Catalogue" of 1765.

SCHMIDT, JOHANN HEINRICH. Born at Hildburghausen Feb. 10th 1749, died in Dresden Oct. 28th 1829. Pupil of his father. Developed his style in Paris. Court painter in Dresden after 1775.

Princess Auguste of Saxony when a child, on a blue cushion. Signed: *H. Schmidt f. 1783.* 180
52 c — on paper, 0,625 h. by 0,65 w. — first appears in the catalogue of 1812.

Prince Maximilian of Saxony. Bust-length. 180 A
52 on the pillar — on paper, 0,265 h. by 0,21 w. — acquired in 1904 from the heirs of Herr Theodor Schmidt, the artist's grandfather and formerly custodian of the Gallery.

CAFFE, DANIEL. Born at Küstrin July 21st 1756, died at Leipsic Jan. 16th 1815. Pupil of the Court-painter Joh. Heinr. Schmidt and of Casanova in Dresden.

The drawing master Julius Athanasius Dietz in a green cap. Bust-length. 181
52 c — on paper, 0,48 h. by 0,38 w. — presented in 1855 by Herr J. Chr. Richter.

182 Portrait of Frau Caroline Riquet, née Lötze (1778 to 1846). Three-quarter length.
52 c — on paper; 0,93 h. by 0,70 w. — bequeathed in 1887 by Fräulein D. M. Beier in Niederlössnitz.

182 A Portrait of a Gentleman. Half-length.
52 c — on parchment; 0,75 h. by 0,57 w. — bequeathed in 1890 by Herr F. A. Dümbte.

WELLER, DAVID FRIEDRICH. Born at Kirchberg July 6th 1759; died at Dresden April 21st 1789. Pupil at the Meißen Porcelain Manufactory.

183 A falling basket of fruit and flowers.
52 c — painted in gouache on paper; 0,94 h. by 0,745 w. — first appears in the catalogue of 1812.

ROBERT, FELICITAS, née TARSAERT. Lived during the first half of the XIX. Century in Berlin.

184 Mary saluting Elizabeth. After Rubens.
52 c — on paper; 0,585 h. by 0,475 w. — first appears in the catalogue of 1835.

185 An old Cook.
52 c — on paper; 0,725 h. by 0,745 w. — first appears in the catalogue of 1835.

# II

# THE MINIATURES

THE MINIATURES ARE ON THE GROUND-FLOOR, EAST, ROOM 52, WALL d. THE LETTERS BELOW THE DESCRIPTION OF THE PICTURES REFER TO THE COMPARTMENTS A TO F. UNLESS OTHERWISE MENTIONED THE MINIATURES ARE PAINTED IN GOUACHE

# THE EARLY ELECTORAL COLLECTION

Placed in the Gallery about 1763 probably by the Elector Friedrich Christian (reigned Oct. 5th to Dec. 17th 1763). Distributed among the different compartments, chiefly in C and E.

RAMELLI, FELICE. Born at Asti 1666, died in Rome 1740. Pupil of Dion. Rho.

1 A Lady in a hat and feather.
E — on ivory, oval, 0,103 h. by 0,077 w.

CARRIERA, ROSALBA. Born in Venice 1675, died there 1757. See page 286.

2 The Virgin and Child with S. John. Three-quarter length.
E — on ivory, oval, 0,138 h. by 0,111 w.

3 Apollo and Daphne. Three-quarter length.
C — on ivory, oval, 0,109 h. by 0,089 w.

4 Venus and Cupid. Three-quarter length.
E — on ivory, oval, 0,09 h. by 0,071 w.

5 Friedrich Christian of Saxony when Electoral Prince. Half-length.
E — on ivory, oval, 0,109 h. by 0,089 w.

6 Louis XIV. of France. Bust-length.
C — on ivory, oval, 0,096 h. by 0,074 w.

7 A Gentleman in a flowered dressing-gown. Bust-length.
C — on ivory, oval, 0,083 h. by 0,067 w.

8 A Lady holding a rabbit. Half-length.
E — on ivory, oval, 0,084 h. by 0,063 w.

9 A Lady with Cupid. On a book are the words: *Escole d'amour.* Three-quarter length.
E — on ivory, oval, 0,084 h. by 0,065 w.

10 A Lady with a little dog on her lap. Half-length.
E — on ivory, oval, 0,087 h. by 0,065 w.

11 A Lady with a mirror in her hand. Bust-length.
E — on ivory, oval, 0,077 h. by 0,057 w.

12 A Gentleman in a blue coat. Bust-length.
C — on ivory, oval, 0,079 h. by 0,061 w.

13 A Venetian Fruit-seller. Three-quarter length.
C — on ivory, oval, 0,106 h. by 0,079 w.

A Lady at the breakfast table. Three-quarter length. 14
E — on ivory, oval, 0,083 h. by 0,062 w.

A Lady with a little bird on her hand. Half-length. 15
E — on ivory, oval, 0,07 h. by 0,052 w.

A Lady at the piano. Half-length. 16
C — on ivory, oval, 0,093 h. by 0,072 w.

A Lady at her toilet, receiving the visit of a gentleman. Three-quarter length. 17
C — on ivory, oval, 0,059 h. by 0,078 w.

A Lady in the character of Diana. Half-length. 18
C — on ivory, oval, 0,079 h. by 0,06 w.

HOFFMANN, FELICITAS, née SARTORI. Pupil of Rosalba Carriera in Venice, after her marriage she lived in Dresden, where she died about 1760.

The Artist in a blue cloak. Half-length. Signed on the back: *Felicità Hoffmann natta Sartori in ettà di 27 anni e dipinta dalla stessa.* 19
C — on parchment, 0,116 h. by 0,093 w.

The Artist in Turkish costume. Half-length. Signed on the back: *Felicità Hoffmann Natta Sartori Fecit.* 20
C — on parchment, 0,131 h. by 0,101 w.

The Singer Faustina Hasse, née Bordoni. Half-length. Companion picture to No. 22. 21
C — on parchment, 0,113 h. by 0,088 w.

The Musical Conductor Johann Adolf Hasse, husband of the preceding (died 1783). Half-length. 22
C — on parchment, 0,113 h. by 0,09 w.

Figure of the Saviour in the Act of Blessing. Half-length. Copy from Rosalba Carriera. Companion picture to No. 24. 23
C — on parchment, 0,104 h. by 0,084 w.

The Virgin Mary. Half-length. Copy from Rosalba Carriera. 24
E — on parchment, 0,103 h. by 0,084 w.

Winter, personified. Half-length. Signed on the back: *Felicita Hoffmann Natta Sartori Fecit.* 25
C — on parchment, 0,115 h. by 0,096 w.

A lady in the character of Flora. Three-quarter length. Signed: *Felicita Hoffmann Fecit.* Copy after Rosalba Carriera's pastel (No. 89). 26
C — on parchment, 0,124 h. by 0,097 w.

27 Spring, personified. Bust-length. Signed: *Felicita Hoffmann Natta Sartori Fecit.* Copy from Rosalba Carriera. Companion picture to the next three pictures.
C — on parchment; 0,093 h. by 0,068 w.

28 Summer, personified. Bust-length. Signed: *Felicita Hoffmann Natta Sartori Fecit.* Copy from Rosalba Carriera.
C — on parchment; 0,093 h. by 0,067 w.

29 Autumn, personified. Bust-length. Signed: *Felicità Hoffmann Natta Sartori Fecit.* Copy from Rosalba Carriera.
C — on parchment; 0,093 h. by 0,067 w.

30 Winter, personified. Bust-length. Signed: *Felicita Hoffmann Natta Sartori Fecit.* Copy from Rosalba Carriera.
C — on parchment; 0,093 h. by 0,068 w.

31 Diana with a greyhound. Three-quarter length. Copy from Rosalba Carriera.
C — on paper; 0,123 h. by 0,093 w.

32 Copy from Correggio's Madonna with S. George ⟨No. 153 of this Gallery⟩.
E — on parchment; 0,321 h. by 0,225 w.

33 Copy from Nik. Knupfers family group ⟨No. 1258⟩.
B — on parchment; 0,177 h. by 0,231 w.

34 Venus with two Amoretti. Three-quarter length. After Pietro Liberi.
C — on paper; 0,10 h. by 0,081 w.

35 Copy from Carlo Cignani's "Joseph and Potiphar's Wife" ⟨No. 387 of this gallery⟩. Half-length.
A — on paper; 0,18 h. by 0,18 w.

36 Copy from Langhetti's picture "Apollo and Marsyas" ⟨No. 663⟩.
B — on parchment; 0,253 h. by 0,304 w.

37 Copy from Rubens' picture "Mercury and Argus" ⟨No. 962 C⟩.
B — on parchment; 0,172 h. by 0,23 w.

MYTENS ⟨MEYTENS⟩, MARTIN VON. Born at Stockholm July 24th 1695; was Academy Director in Vienna when he died there March 23rd 1770. Pupil of his father P. M. Mytens in Stockholm.

38 The Virgin, adoring the Child. Three-quarter length. After Guido Reni.
D — on parchment; oval; 0,124 h. by 0,149 w.

MENGS, ISMAEL. Born at Copenhagen about 1688; died in Dresden Dec. 26th 1764. Court-painter in Dresden. Father of Raphael Mengs.

The Mater Dolorosa. Three-quarter length. 39
D — enamel on porcelain, oval, 0,132 h. by 0,107 w.

Mary Magdalene in a rocky cave. Three-quarter length. 40
E — enamel on copper, oval, 0,163 h. by 0,137 w.

The Annunciation. Three-quarter length. 41
B — enamel on porcelain, oval, two small pictures, each 0,105 h. by 0,135 w.

The Saviour of the World. Three-quarter length. 42
E — on ivory, 0,113 h. by 0,088 w.

S. Bartholomew the Apostle. Half-length. 43
E — on ivory, 0,113 h. by 0,089 w.

S. Matthew the Apostle. Three-quarter length. 44
E — on ivory, 0,113 h. by 0,09 w.

S. James the Great, the Apostle. Three-quarter length. 45
E — on ivory, 0,114 h. by 0,089 w.

S. Thomas the Apostle. Three-quarter length. 46
E — on ivory, 0,114 h. by 0,089 w.

S. Philip the Apostle. Three-quarter length. 47
E — on parchment attached to metal, 0,114 h. by 0,092 w.

S. Matthias the Apostle. Half-length. 48
E — on ivory, 0,108 h. by 0,084 w.

S. Judas Thaddæus the Apostle. Half-length. 49
E — on ivory, 0,114 h. by 0,089 w.

S. Simon the Apostle. Half-length. 50
E — on ivory, 0,114 h. by 0,089 w.

S. Peter the Apostle. Three-quarter length. 51
E — on ivory, 0,113 h. by 0,089 w.

S. Andrew the Apostle. Three-quarter length. 52
E — on ivory, 0,114 h. by 0,089 w.

S. John the Apostle. Three-quarter length. 53
E — on ivory, 0,113 h. by 0,089 w.

S. James the Less, the Apostle. Three-quarter length. 54
E — on ivory, 0,114 h. by 0,089 w.

Diogenes with his lantern. 55
C — on ivory, 0,109 h. by 0,085 w.

56 Augustus the Strong. Bust-length.
C — enamel on copper, 0,034 h. by 0,029 w.

57 A Lady with her son. Three-quarter length.
C — on ivory, oval, 0,123 h. by 0,091 w.

MENGS, ANTON RAPHAEL. Born at Aussig 1728, died in Rome 1779. Son and pupil of Ismael Mengs. See pages 224 and 296.

58 Augustus III of Saxony and Poland. Bust-length.
C — on parchment attached to metal, oval, 0,099 h. by 0,08 w.

59 The Virgin and Child with S. John. Three-quarter length.
D — on parchment attached to wood, oval, 0,167 h. by 0,138 w.

60 S. Mary Magdalene. Three-quarter length.
E — on parchment attached to wood, 0,185 h. by 0,142 w.

61 Copy after Raphael's "Holy Family" in the Museum at Naples.
C — on parchment, 0,228 h. by 0,185 w.

62 Copy after Raphael's "Madonna della Sedia" in the Pitti Palace at Florence.
E. — on parchment attached to wood, oval, 0,163 h. by 0,138 w.

MARON, THERESIA CONCORDIA, née MENGS. Born 1725, died in Rome 1806. Daughter and pupil of Ismael Mengs. See page 297.

63 Copy after Correggio's "Day" in the Picture Gallery at Parma.
A — on paper attached to copper, 0,247 h. by 0,183 w.

64 Copy after Correggio's "Night" (No. 152 in this gallery).
A — on paper attached to copper, 0,247 h. by 0,184 w.

UNKNOWN MASTERS OF THE XVIII. CENTURY.

65 The Virgin with the Infant Christ and S. John. Three-quarter length.
B — on ivory, 0,198 h. by 0,144 w.

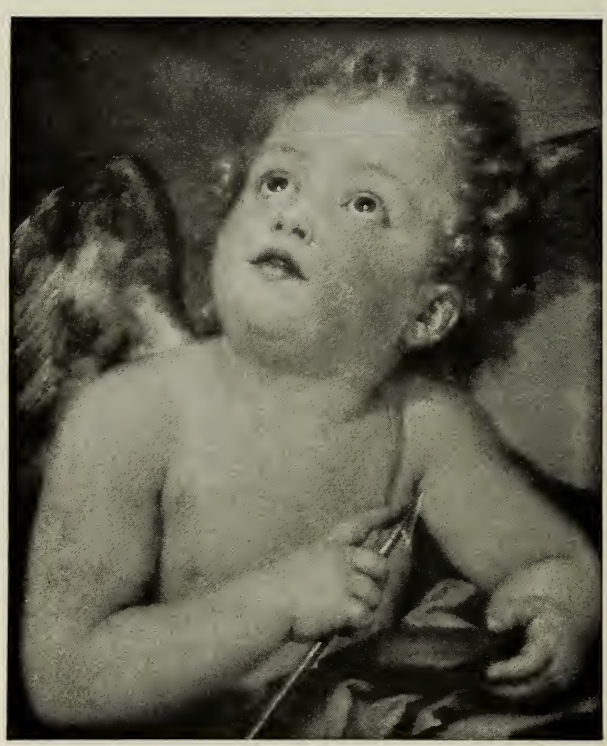
66 S. Francis. Supposed to be by the Saxon Court-artist J. M. Henrici.
C — enamel on porcelain, circular, 0,141 in diameter.

67 Portia, Brutus' wife, swallowing burning coals.
B — on parchment attached to wood, 0,206 h. by 0,171 w.

68 Galileo Galilei. Three-quarter length.
C — on ivory, 0,133 h. by 0,109 w.

69 A Flute-player. Half-length.
C — on ivory, 0,132 h. by 0,10 w.

*Pastell 161* *Jean-Etienne Liotard*



*Pastell 177* *Anton Raphael Mengs*

The celebrated general Belisarius. Three-quarter length. 70
C — on ivory, 0,126 h. by 0,096 w.

Louis, Dauphin of France. Half-length. 71
E — on parchment, 0,059 h. by 0,078 w.

The singer Maria Antonia Laurenti, commonly called Coralli. Half-length. 72
C — on ivory, 0,114 h. by 0,089 w.

A Pole dressed in red. Half-length. 73
C — on parchment, 0,093 h. by 0,074 w.

An old Woman in a large hat. Supposed to be after Rembrandt. 74
E — on ivory, 0,086 h. by 0,066 w.

A Galant with two ladies in a garden. Nos. 75 and 76 belong to a series of 16 pictures of which only these two are extant. 75
E — on parchment, 0,045 h. by 0,065 w.

Dance in the open air. 76
E — on parchment, 0,042 h. by 0,064 w.

## THE VON RÖMER COLLECTION

Presented in 1857 by Herr Rudolf von Römer. Middle of Compartment A.

DINGLINGER, SOPHIE FRIEDERIKE. Born in Dresden 1736, died there March 10th 1791. Pupil of Oeser in Leipsic.

Portrait of the artist's grandfather, the Court-jeweller Johann Melchior Dinglinger (1664—1731). Half-length. 77
A — on paper, 0,117 h. by 0,096 w.

The artist's father, the court-jeweller Joh. Friedrich Dinglinger (1702 to 1767). Bust-length. 78
A — on ivory, oval, 0,054 h. by 0,041 w.

The artist's mother, the wife of the preceding. Bust-length. 79
A — on ivory, oval, 0,054 h. by 0,041 w.

The artist's aunt, Charlotte Dinglinger. Bust-length. 80
A — on ivory, oval, 0,042 h. by 0,033 w.

The artist's own portrait. Bust-length. 81
A — on ivory, oval, 0,036 h. by 0.03 w.

Anna Poppe, née Dinglinger. Aunt of the artist. Bust-length. 82
A — on ivory, oval, 0,038 h. by 0,032 w.

83 Franz Poppe. Husband of the preceding. Bust-length.
A — on ivory, oval; 0,047 h. by 0,039 w.

## THE PREUSS COLLECTION

Presented in 1843 by Herr Friedrich Preuss, Privy Councillor. Forty-nine oval bust-length pictures of celebrated potentates, copied from originals (most of which are well-known), by various artists, many of them by Ernst Chr. Weser (born in Dresden Nov. 12th 1783, died there Dec. 23rd 1860; inland revenue inspector and amateur painter). Compartment B.

84 Pope Julius II. After Raphael (Pitti Palace, Florence).
B — on ivory; 0,068 h. by 0,06 w.

85 Pope Clement XIV. From a portrait on a Roman snuff-box.
B — on ivory, 0,077 h. by 0,06 w.

86 Pope Leo X. After Raphael (Pitti Palace Florence).
B — on ivory, 0,077 h. by 0,06 w.

87 Pope Pius VII. After Wicar (Paris).
B — on ivory; 0,075 h. by 0,055 w.

88 The Emperor Rudolf of Habsburg. From a painting in the Germ. Museum, Nürnberg. Monogram: *O G.*
B — on ivory, 0,077 h. by 0,06 w.

89 The Emperor Sigismund. After Dürer (Germ. Museum, Nürnberg). Monogram: *GK.*
B — on ivory, 0,077 h. by 0,063 w.

90 The Emperor Maximilian. From a painting in the Germ. Museum, Nürnberg. Monogram: *AD* and *HK.*
B — on ivory, 0,077 h. by 0,059 w.

91 The Emperor Charles V. After Titian (Imperial Gallery, Vienna).
B — on ivory, 0,075 h. by 0,056 w.

92 King Henry IV of France. After F. Pourbus the Younger (Louvre).
B — on ivory, 0,075 h. by 0,056 w.

93 King Gustavus Adolphus I of Sweden. After A. Van Dyck (Munich, Pinakothek).
B — on ivory; 0,075 h. by 0,056 w.

94 King Johann Sobiesky of Poland. From a painting in the Royal Palace in Munich.
B — on ivory, 0,075 h. by 0,057 w.

King William III of England. Supposed to be after an original by Phil. Van Dyck in Dresden. 95
B — on ivory, 0,075 h. by 0,057 w.

King Henry VIII of England. After the copy from Hans Holbein in the Dresden Gallery (No. 1894). 96
B — on ivory, 0,077 h. by 0,055 w.

King Christian II of Denmark. After a picture in the Germ. Museum, Nürnberg. 97
B — on ivory, 0,077 h. by 0,062 w.

King Francis I of France. Free copy after Titian (Louvre). 98
B — on ivory, 0,077 h. by 0,06 w.

King Gustavus Vasa of Sweden. From a painting in the Stockholm Museum. 99
B — on ivory, 0,077 h. by 0,06 w.

The Czar Peter the Great of Russia. Supposed to be from an original in the Dresden Gallery. 100
B — on ivory, 0,075 h. by 0,057 w.

King Louis XIV of France. After Petitot. 101
B — on ivory, 0,076 h. by 0,056 w.

King Charles XII of Sweden. Supposed to be from an original in the Dresden Gallery. 102
B — on ivory, 0,075 h. by 0,056 w

Augustus the Strong of Saxony and Poland. Original unknown. 103
B — on ivory, 0,075 h. by 0,057 w.

The Emperor Joseph II of Austria. After Jos. Hickel (Vienna). 104
B — on ivory, 0,075 h. by 0,056 w.

King Frederick II (the Great) of Prussia. Original in the Imperial Palace in Vienna. 105
B — on ivory, 0,075 h. by 0,055 w.

King George III of England. From a portrait on a snuff-box. 106
B — on ivory, 0,074 h. by 0,056 w.

King Ferdinand IV of Naples. From a portrait on a snuff-box. 107
B — on ivory, 0,075 h. by 0,054 w.

King Charles XIII of Sweden. From a portrait on a snuff-box. 108
B — on ivory, 0,075 h. by 0,056 w.

109 Supposed to be Queen Catarina Cornaro of Cyprus. From the painting ascribed to Pordenone (Dresden Gallery No. 199 A).
B — on ivory; 0,077 h. by 0,059 w.

110 Mary, Queen of Scots. From an unknown original.
B — on ivory; 0,075 h. by 0,056 w.

111 Queen Christine of Sweden. Supposed to be after J. G. Beck.
B — on ivory; 0,075 h. by 0,057 w.

112 The Empress Maria Theresia of Austria. After Jos. Hickel (Vienna).
B — on ivory; 0,075 h. by 0,056 w.

113 The Czarina Catharina II of Russia. After J. B. Lampi (Vienna).
B — on ivory; 0,074 h. by 0,055 w.

114 King Frederick VI of Denmark. From a portrait on a snuff-box.
B — on ivory; 0,075 h. by 0,056 w.

115 King Frederick William III of Prussia. From a portrait on a snuff-box.
B — on ivory; 0,075 h. by 0,056 w.

116 King Maximilian Joseph of Bavaria. After Joh. Fr. Stieler (Munich).
B — on ivory; 0,075 h. by 0,057 w.

117 King Frederick Augustus the Just, of Saxony. After A. Graff (Dresden, Gallery, No. 2165).
B — on ivory; 0,075 h. by 0,057 w.

118 King Frederick of Würtemberg. Original in Stuttgart.
B — on ivory; 0,075 h. by 0,056 w.

119 King Charles I of England. Free copy after an original of Ant. Van Dyck.
B — on ivory; 0,075 h. by 0,055 w.

120 King Louis XVI of France. After L. Sciardi (Paris).
B — on ivory; 0,075 h. by 0,055 w.

121 King Gustavus Adolphus II of Sweden. After J. B. Lampi (Vienna).
B — on ivory; 0,075 h. by 0,055 w.

122 King Charles IV of Spain. Supposed to be after Goya.
B — on ivory; 0,075 h. by 0,057 w.

123 King Victor Emanuel of Sardinia. From a portrait on a snuff-box.
B — on ivory; 0,075 h. by 0,056 w.

124 The Emperor Charles the Great. After Dürer (Germ. Museum, Nürnberg).
B — on ivory; 0,075 h. by 0,055 w.

Oliver Cromwell, Protector of England. From Andreas Möller's copy (Dresden Gallery No. 2062) of Robert Walker's original (London). 125
B — on ivory; 0,077 h. by 0,059 w.

King Christopher of Haiti. After an English engraving. 126
B — on ivory; 0,077 h. by 0,06 w.

The Emperor Napoleon I of France. After Isabey. 127
B — on ivory; 0,074 h. by 0,056 w.

The Emperor Alexander I of Russia. After St. Aubin (Paris). 128
B — on ivory; 0,075 h. by 0,055 w.

The Emperor Francis I of Austria. After an original in Munich. 129
B — on ivory; 0,076 h. by 0,056 w.

The Sultan Mahomet II. After an original painted in Constantinople. 130
B — on ivory; 0,077 h. by 0,059 w.

King Louis XVIII of France. After Gérard (Paris). 131
B — on ivory; 0,077 h. by 0,06 w.

King Ferdinand VII of Spain. From a portrait on a snuff-box. 132
B — on ivory; 0,075 h. by 0,057 w.

## THE VON REITZENSTEIN COLLECTION

Bequeathed in 1858 by Carl Leopold Christoph von Reitzenstein (Oberhofmarschall). Compartment D. (Only No. 142 is in Compartment E).
They are all bust-length unless otherwise designated.

AUGUSTIN, JEAN-BAPTISTE-JACQUES. Born at S. Dié Aug. 15th 1759; died in Paris April 13th 1832.

The Emperor Napoleon I. Signed: *Augustin*. This and the following miniature (No. 134) formed the covers of a memorandum book which Napoleon I presented to Queen Amalia of Saxony. 133
D — on ivory; 0,063 h. by 0,044 w.

Jerôme, King of Westphalia. Signed: *Augustin*. 134
D — on ivory; 0,064 h. by 0,044 w.

ISABEY, JEAN-BAPTISTE. Born at Nancy April 11th 1767; died in Paris 1855.

Jerôme, King of Westphalia. Signed: *Isabey*. 135
D — on ivory; oval; 0,058 h. by 0,037 w.

WALCH, JOHANN. Born at Kempten 1757; died at Augsburg 1816.

136 The Archduke Charles of Austria. Signed: *Walch 1799.*
D — on ivory; circular; 0,073 in diameter.

GÜNTHER. Chr. August Günther (born at Pirna 1760; died in Dresden 1824) or more probably Joh. Georg Günther (born 1766 at Altmannstein in Bavaria; died at Augsburg 1822).

137 The Archduke Charles of Austria. Signed: *Günther 1793.*
D — in oils on glass; oval; 0,086 h. by 0,066 w.

138 The Field Marshall Count Laudon. Signed: *Günther 17 . . .*
D — in oils on glass; rounded at the top; 0,101 h. by 0,088 w.

FIORINO, JEREMIAS ALEXANDER. Born at Cassel April 19th 1793; died in Dresden June 24th 1847. Se page 314.

139 Prince Maximilian of Saxony. Signed: *Fiorino p.*
D — on ivory; oval; 0,035 h. by 0,022 w.

OPPERMANN, C. Circumstances of his life unknown.

140 The Emperor Alexander I of Russia. Signed: *J(?) C. Oppermann 1809.*
D — on ivory; oval; 0,056 h. by 0,043 w.

WINBERG, M. Circumstances of his life unknown.

141 The Emperor Alexander II of Russia. Signed: *M. Winberg.*
D — on ivory; oval; 0,044 h. by 0,03 w.

UNKNOWN ARTISTS.

142 Carl Leopold Christoph von Reitzenstein, Captain of the Von Brenkenhoff Cuirassiers in the army of the Elector of Saxony. Half-length.
E — in oils on canvas; 0,253 h. by 0,215 w.

143 The Princess Marianne of Saxony.
D — in oils on copper; 0,10 h. hy 0,08 w.

144 Prince Albert of Saxe-Teschen. Half-length. Companion picture to No. 145.
D — on ivory; oval; 0,073 h. by 0,058 w.

145 The Consort of the preceding, the Archduchess Christine of Austria. Half-length.
D — on ivory; oval; 0,071 h. by 0,057 w.

146 The Countess Corvin-Krasinska.
D — on ivory; oval; 0,05 h. by 0,041 w.

Queen Maria Leczinska of France. 147
D — on ivory; oval; 0,036 h. by 0,03 w.

The Electress Elisabeth, consort of the Elector Palatine. 148
D — on ivory; oval; 0,062 h. by 0,051 w.

The Curator of inland fisheries von Wolfersdorff. 149
D — on ivory; oval; 0,052 h. by 0,042 w.

Antonie, Countess of Hrzan and Harras, née Colonna. 150
D — on ivory; oval; 0,049 h. by 0,037 w.

Antonie, Countess of Hrzan and Harras, née Colonna. 151
D — on ivory; oval; 0,061 h. by 0,048 w.

King Max I of Bavaria. 152
D — on ivory; oval; 0,045 h. by 0,032 w.

King Frederick Augustus the Just, of Saxony. 153
D — on ivory; oval; 0,052 h. by 0,033 w.

King Ferdinand VII of Spain. 154
D — on ivory; oval; 0,057 h. by 0,032 w.

King Ludwig I of Bavaria. 155
D — on ivory; oval; 0,057 h. by 0,033 w.

Queen Amalie of Saxony. 156
D — on ivory; oval; 0,047 h. by 0,037 w.

The Duchess Amalie of Zweibrücken. 157
D — on ivory; oval; 0,052 h. by 0,041 w.

The Princess Marianne of Saxony. 158
D — on ivory; oval; 0,072 h. by 0,058 w.

Prince Clement of Saxony, Elector of Trier ⟨Trèves⟩. 159
D — on ivory; oval; 0,078 h. by 0,066 w.

The Electress Marie Antonie of Saxony. Half-length. 160
D — on ivory; oval; 0,06 h. by 0,05 w.

The Emperor Nicolas of Russia. 161
D — on ivory; oval; 0,041 h. by 0,035 w.

The Empress Alexandra Feodorowna of Russia. 162
D — on ivory; oval; 0,041 h. by 0,028 w.

King Frederick William IV of Prussia. 163
D — on ivory; oval; 0,04 h. by 0,032 w.

164 The Princess Elisabeth of Saxony.
D — on ivory; oval; 0,05 h. by 0,04 w.

165 The Princess Elisabeth of Saxony. Half-length.
D — on parchment; 0,045 h. by 0,064 w.

166 A Lady in a light red jacket trimmed with fur. Half-length.
D — on ivory; oval; 0,063 h. by 0,051 w.

167 The Elector Maximilian Joseph of Bavaria.
D — on parchment; oval; 0,018 h. by 0,015 w.

168 Duke Charles of Pfalz-Zweibrücken.
D — on ivory; oval; 0,029 h. by 0,023 w.

169 The Swedish Chamberlain Baron von Fersen.
D — on ivory; oval; 0,017 h. by 0,014 w.

170 The Electress Elisabeth von der Pfalz.
D — on parchment; oval; 0,029 h. by 0,023 w.

171 A Woman with blue ribbon in her fair hair.
D — on parchment; oval; 0,018 h. by 0,016 w.

172 King Augustus III of Poland, Elector of Saxony. Half-length. Companion picture to No. 173.
D — on parchment; round at the top; 0,044 h. by 0,062 w.

173 The Electress Maria Anna of Bavaria. Half-length.
D — on parchment; round at the top; 0,047 h. by 0,062 w.

174 The Electress Maria Antonie of Saxony. Half-length.
D — on ivory; oval; 0,043 h. by 0,054 w.

175 A Lady in a light red dress.
D — on ivory; oval; 0,04 h. by 0,03 w.

176 The Princess Elisabeth of Saxony.
D — on ivory; oval; 0,026 h. by 0,02 w.

177 The Princess Christine of Saxony, Lady Abbess of Remiremont.
D — on parchment; oval; 0,037 h. by 0,031 w.

178 The Elector Carl Theodor of Bavaria. Companion picture to No. 179.
D — in enamel on copper; oval; 0,031 h. hy 0,026 w.

179 The Electress Elisabeth of Bavaria.
D — on ivory; oval; 0,031 h. by 0,026 w.

180 King Frederick Augustus the Just, of Saxony.
D — on ivory; oval; 0,042 h. by 0,032 w.

King Frederick Augustus the Just, of Saxony. 181
D — on ivory; oval; 0,03 h. by 0,023 w.

The Elector Maximilian Joseph of Bavaria. 182
D — on parchment; 0,026 h. by 0,032 w.

Prince Albert of Saxe-Teschen. Companion picture to No. 184. 183
D — on ivory; oval; 0,065 h. by 0,046 w.

The Consort of the preceding, Archduchess Christine of Austria. 184
D — on ivory; oval; 0,067 h. by 0,046 w.

King Augustus the Strong. 185
D — in enamel on copper; oval; 0,029 h. by 0,023 w.

King Frederick Augustus the Just, of Saxony. 186
D — on ivory; oval; 0,041 h. by 0,032 w.

The Princess Marianne of Saxony. 187
D — on ivory; oval; 0,038 h. by 0,033 w.

The Elector Maximilian Joseph of Bavaria. Half-length. 188
D — on parchment; 0,040 h. by 0,055 w.

Maria of Tuscany and Frederick Augustus of Saxony when children. Three-quarter length. 189
D — on ivory; circular; 0,64 in diameter.

Augustus III of Saxony and Poland. 190
D — on parchment; oval; 0,024 h. by 0,019 w.

The Electress Marie Anna of Bavaria. 191
D — on ivory; octagonal; 0,031 h. by 0,019 w.

The Elector Frederick Christian of Saxony. 192
D — on parchment; oval; 0,026 h. by 0,019 w.

Prince Maximilian of Saxony. 193
D — on ivory; octagonal; 0,029 h. by 0,017 w.

The Electress Maria Antonie of Saxony. 194
D — on ivory; oval; 0,023 h. by 0,019 w.

Princess Caroline of Parma, Consort of Prince Maximilian of Saxony. 195
D — on ivory; oval; 0,055 h. by 0,046 w.

King Maximilian I of Bavaria. 196
D — on ivory; oval; 0,048 h. by 0,029 w.

Duchess Christine of Saxe-Teschen. 197
D — on ivory; oval; 0,047 h. by 0,037 w.

198 King Maximilian I of Bavaria.
D — on ivory; oval; 0,069 h. by 0,059 w.

## THE GRAHL COLLECTION

Seven Miniatures painted on ivory. Presented in 1891 by the widow of the artist, Frau Elisabeth Grahl. Compartment A.

GRAHL, AUGUST. Born in Mecklenburg May 26th 1791; died in Dresden June 13th 1868. Pupil of the Berlin Academy. Lived in Dresden from 1835.

198 A Portrait of the Composer Sigismund Neukomm (1778—1858). Bust-length. Signed: *A. Grahl. Roma 1826.*
A — on ivory; 0,145 h. by 0,115 w.

198 B Portrait of the Sculptor Bertel Thorwaldsen (1770—1844). Bust-length. Signed: *A. Grahl. Roma 1830.*
A — on ivory; 0,26 h. by 0,195 w.

198 C Portrait of the Crown Princess Elisabeth of Prussia. Half-length. Painted 1831.
A — on ivory; 0,19 h. by 0,145 w.

198 D Portrait of the Consort of the Emperor Nicholas of Russia. Bust-length.
A — on ivory; circular; 0,04 in diameter.

198 E Portrait of Mrs. Waddington, the mother-in-law of Von Bunsen, the Prussian ambassador in Rome. Bust-length.
A — on ivory; 0,165 h. by 0,14 w.

198 F Portrait of the physician Dr. Motherby of Königsberg. About 1832. Bust-length.
A — on ivory; 0,15 h. by 0,11 w.

198 G Portrait of the Countess Potozka. Painted in Dresden in 1836. Half-length.
A — on ivory; 0,19 h. by 0,145 w.

## MINIATURES ACQUIRED SINGLY

FIORINO, JEREMIAS ALEXANDER. See No. 139.

199 The Singer Filippo Sassaroli. Bust-length.
C — on ivory; oval; 0,056 h. by 0,045 w. — bequeathed in 1866 by Fräulein Charlotte Hasse.

King Anton of Saxony, in a red uniform. Signed: *Fiorino p.* Bust-length. 199 A

D — on ivory, oval, 0,044 h. by 0,032 w. — acquired in 1890 from Geh. Justizrat Dr. Gille of Jena.

King Anton of Saxony, in a white uniform. Monogram: *JAF* and *Pt.* Bust-length. 199 B

D — on ivory, oval, 0,053 h. by 0,032 w. — acquired in 1890 from Geh. Justizrat Dr. Gille of Jena.

RETZSCH, FRIEDRICH MORITZ AUGUST. Born in Dresden Dec. 9th 1779, died in Lössnitz (near Dresden) June 11th 1857. Pupil of the Dresden Academy, more particularly of Grassi, afterwards Professor of the Academy.

Frau von Somaruga, née von Ploetz. Bust-length. 200

E — in oils on iron-plate, oval, 0,077 h. by 0,064 w. — presented in 1879 by Frau von Somaruga.

Frau Ad. Güntz, née Zungen. Half-length. 200 A

A — in oils on iron-plate, 0,165 h. by 0,155 w. — presented in 1891 D. J. E. Güntz of Dresden.

DOLST, CHRISTIAN GOTTLIEB. Born in Dresden 1740, died there June 7th 1814. Instructor at the Art Academy and afterwards Inspector of the Gallery of Engravings in Dresden. Pupil of J. E. Goebel, Miniature painter to the Court.

The Engraver Joh. Ad. Darnstedt (1769 to 1844). Professor of the Dresden Academy. Bust-length. 200 B

C — on ivory, 0,054 h. by 0,044 w. — acquired in 1902.

OECHS, JOSEPH DOMINICUS. Born at Erbach near Ulm 1776, died at Mitau 1836. Lived occasionally in Dresden.

Portrait of the Poet Ludwig Tieck. Bust-length. 200 C

A — on ivory, 0,15 h. by 0,108 w. — acquired in 1903 from the trade in works of art.

KRIEHUBER, JOSEF. Born in Vienna Dec. 14th 1801, died there May 30th 1876. Pupil of the Vienna Academy, more especially of Füger.

Portrait of the Actress Julie Rettich. Three-quarter length. Signed: *Kriehuber, Wien 1832.* 200 D

52 c the central pillar — a pencil sketch lightly gone over in watercolours on parchment paper, 0,201 h. by 0,16 w. — acquired in 1908 by the painter Vetter from the effects of the wife of General von Heinemann and presented to the gallery.

UNKNOWN ARTISTS.

Count Camillo Marcolini. Bust-length. 201

E — on paper, 0,27 h. by 0,213 w. — bequeathed in 1873 by King John of Saxony.

202 View of the Castle of Nymphenburg near Munich.
D — on parchment, 0,232 h. by 0,19 w. — acquired in 1780 through Kammerherr von Nitsche.

203 Friedrich August the Just of Saxony when young. Bust-length.
D — on ivory, 0,028 h. by 0,019 w. — acquired in 1892 from Frau Vestri.

## THE VON ZAHN BEQUEST

Bequeathed in 1896 by Frl. Susanne von Zahn, who died Nov. 7th 1895. Compartment B.

DOLST, CHRISTIAN GOTTLIEB. Born at Dresden 1740, died there 1814. See No. 200B.

204 The Burgomaster Heyme. Bust-length.
B — on ivory, oval, 0,018 h. by 0,015 w.

205 The Wife of the Burgomaster Heyme. Bust-length.
B — on ivory, oval, 0,017 h. by 0,013 w.

206 Wife of the Burgomaster Heyme, later in life. Bust-length.
B — on ivory, oval, 0,052 h. by 0,04 w.

207 The Artist's Wife. Bust-length.
B — on ivory, oval, 0,037 h. by 0,034 w.

208 The Artist's Mother-in-law. Bust-length.
B — on ivory, oval, 0,047 h. by 0,038 w.

WESER, ERNST CHRISTIAN. Born in Dresden 1783, died there 1860. See page 306.

209 The Oculist Hofrat Dr. Pönitz. Bust-length. Signed on the back: *Ernst Weser pinx. 1805.*
B — on ivory, oval, 0,061 h. by 0,049 w.

## THE KRIEBEL BEQUEST

Bequeathed by Frl. Ottilie Kriebel who died in Dresden Feb. 4th 1905. Some of the 14 Miniatures, the majority of which are supposed to have been acquired from the effects of Marcolini, appear to have been painted by Chr. G. Dolst. See p. 315. Compartment D.

210 The Prince Regent Franz Xaver of Saxony. Bust-length.
D — on ivory, oval, 0,037 h. by 0,031 w.

211 The Electress Maria Antonie of Saxony. Bust-length.
D — in enamel on copper, oval, 0,04 h. by 0,035 w.

Frederick Augustus the Just, in the uniform of the infantry regiment "Churfürst". Bust-length. 212
D — on ivory; oval; 0,049 h. by 0,038 w.

Frederick Augustus the Just in curassier uniform. Bust-length. 213
D — enamel on copper; oval; 0,045 h. by 0,036 w.

Frederick Augustus the Just, in the uniform of the curassier regiment "Churfürst". Bust-length. 214
D — on ivory; oval; 0,033 h. by 0,026 w.

Frederick Augustus the Just in curassier uniform. Bust-length. 215
D — on ivory; oval; 0,048 h. by 0,039 w.

Frederick Augustus the Just, in the uniform of the infantry regiment "Churfürst". Bust-length. 216
D — on ivory; oval; 0,042 h. by 0,033 w.

Frederick Augustus the Just in infantry uniform. Bust-length. 217
D — on ivory; oval; 0,059 h. by 0,047 w.

Frederick Augustus the Just in court dress. Bust-length. 218
D — enamel on porcelain; oval; 0,062 h. by 0,044 w.

J. Accoramboni, Papal Nuncio at the Court of Saxony. Bust-length. 219
D — on ivory; oval; 0,089 h. by 0,068 w.

A Lady wearing an order. Bust-length. 220
D — on ivory; oval; 0,061 h. by 0,55 w.

A Lady with a mask in her hand. Bust-length. 221
D — on ivory; oval; 0,055 h. by 0,044 w.

A Lady with flowers in her hair. Bust-length. 222
D — on ivory; oval; 0,048 h. by 0,04 w.

A Lady with blue ribbon in her hair. Bust-length. 223
D — on ivory; oval; 0,035 h. by 0,027 w.

# III

# THE TAPESTRIES

THE RAPHAEL TAPESTRIES ARE HUNG IN THE CUPOLA ROOM ⟨G⟩ OF THE ROYAL PICTURE GALLERY. THE OLD FLEMISH SERIES ARE AT PRESENT IN THE STORE-ROOMS OF THE PICTURE GALLERY

## OLD FLEMISH TAPESTRIES

SIX HANGINGS from the XVI. Century, richly interwoven with gold thread. The names of the artists who designed them cannot be determined. The four larger ones *(a, b, c, d)* belong to the School of Quinten Massy, the two smaller ones *(e, f)* betray a weaker hand. The tapestries probably belonged to the two "Passion" series, which are mentioned as early as 1565 and 1589 in the inventories of the "Tapezereigewölbe" of the Electors as the "Old Passion" (probably *e, f*) and the "New Passion" (*a* to *d*). The "New Passion" was presumably woven about 1550 by a Flemish tapestry artist (probably of Brussels) from patterns brought from Dresden and is mentioned as adorning the Chapel Royal (Schlosskapelle) as early as 1554.

*a* The Crucifixion.
3,36 h. by 3,29 w.

*b* Christ bearing the Cross.
3,44 h. by 3,38 w.

*c* The Adoration of the Shepherds.
3,47 h. by 3,36 w.

*d* The Ascension.
3,42 h. by 3,33 w.

*e* The Ascension.
2,96 h. by 2,88 w.

*f* The Institution of the Lord's Supper.
3,05 h. by 2,84 w.

## THE RAPHAEL TAPESTRIES

These are replicas of six out of the ten tapestries, representing scenes from the Acts of the Apostles, which Leo X caused to be woven in Brussels for the walls of the Sistine Chapel in the Vatican, from the cartoons painted by Raphael in 1515 to 1516, seven of which are still preserved in the South Kensington Museum in London. Our six replicas, the borders of which, with figures of Apostles etc., cannot be traced back to Raphael but point to the XVII. Century, were produced at this later period, and probably woven in England. They passed from England to Paris in 1700 and from Paris in 1723 into the

possession of Graf Flemming in Dresden from whom Augustus the Strong purchased them in 1728.

The Healing of the Lame Man. *g*
4,31 h. by 6,40 w.

The Punishment of Elymas. *h*
4,31 h. by 3,95 w.

The Sacrifice at Lystra. *i*
4,31 h. by 6,47 w.

The Miraculous Draught of Fishes. *k*
4,31 h. by 5,07 w.

"Feed my Sheep". *l*
4,31 h. by 6,23 w.

S. Paul preaching at Athens. *m*
4,31 h. by 5,35 w.

# APPENDIX

## LIST OF PICTURES LENT

74 MICHELANGELO, Copy from, The Burning of a Heretic.
Grimma, Altertumsverein — on canvas; 1,865 h. by 0,975 w.

89 FLORENTINE SCHOOL from the end of the XVI. Century, S. Mary Magdalene. Bust-length.
Kgl. Kunstakademie — transferred from wood to canvas; 0,63 h. by 0,475 w.

90 The Salutation of Elisabeth.
Finanzministerium — on canvas; 0,605 h. by 0,505 w.

98 RAFFAELLO SANTI, Copy from, "La Vierge à la legende".
Oelsnitz, Städt. Real- und Bürgerschule — on poplar; circular; 0,835 in diameter.

101 ITALIAN SCHOOL of the XVI. Century, Women Feasting, with Cupid as an archer.
Grimma, Altertumsverein — on linden; 0,24 h. by 0,57 w.

109 BAROCCI, Copy from Federico, S. Francis.
Grimma, Altertumsverein — on canvas; 0,645 h. by 0,46 w.

110 The Entombment of Christ.
Grimma, Altertumsverein — on canvas; 0,555 h. by 0,35 w.

112 CAVALIERE D'ARPINO, Copy from, A Roman Battle.
Store-rooms — on canvas; 2,62 h. by 4,24 w.

118 TIBALDI, Pellegrino, S. Jerome.
Plauen i. V., Kunstverein — on canvas; 1,71 h. by 1,35 w.

164 PARMIGIANINO, School of, The Virgin and Child with the Infant S. John.
Plauen i. V., Kunstverein — on canvas; 0,465 h. by 0,365 w.

179 TITIAN, Copies from, Venus and Cupid.
Plauen i. V., Kunstverein — on canvas; 1,31 h. by 0,935 w.

180 Tobias with the Angel.
Oelsnitz, Städt. Real- und Bürgerschule — on canvas; 1,695 h. by 1,16 w.

181 Christ with the Disciples at Emmaus.
Dreikönigsschule, Dresden — on canvas; 1,695 h. by 2,375 w.

194 PALMA VECCHIO, School of, Two Lovers. Half-length.
Freiberg, König Albert Museum — on canvas; 0,865 h. h. by 0,735 w.

197 LOTTO, Copy from Lorenzo, The Woman taken in Adultery, before Christ. Three-quarter length.
Oelsnitz, Städt. Real- und Bürgerschule — on canvas; 1,105 h by 1,34 w.

MORETTO, Copy from, The Virgin. 202
Frankenberg, Lehrerseminar — on canvas, 2,12 h. by 1,45 w.

VENETIAN SCHOOL about 1550, Allegorical Representation of Generosity. 217
Finanzministerium — on canvas, 1,275 h. by 1,06 w.

VERONESE, Copy from Paolo, Venus and Adonis. 238
Plauen i. V., Kunstverein — on canvas, 1,46 h. by 1,845 w.

The Apotheosis of Venice. 239
Frankenberg, Lehrerseminar — on paper attached to canvas, 1,275 h. by 0,805 w.

VERONESE, HEIRS OF PAOLO, Wealth crowning Labour (allegorical picture). 240
Ministerialgebäude — on canvas, 1,665 h. by 2,325 w.

The Holy Family. 241
Finanzministerium — on canvas, 1,655 h. by 1,335 w.

The Baptism of Christ. 242
Freiberg, König Albert Museum — on canvas, 1,045 h. by 1,015 w.

VERONESE, School of Paolo, Christ's Entry into Jerusalem. 246
Plauen i. V., Kunstverein — on canvas, 0,55 h. by 0,975 w.

BASSANO, Studio of Giacomo, The Israelites in the Wilderness. 260
Oelsnitz, Städt. Real- und Bürgerschule — on canvas, 1,25 h. by 1,755 w.

Noah's Ark. 261
Ministerialgebäude — on canvas, 1,285 h. by 1,17 w.

Lot's Flight out of Sodom. 261 A
Ministerialgebäude — on canvas, 1,40 h. by 1,275 w.

A Shepherd's Family. 262
Freiberg, König-Albert-Museum — on canvas, 0,305 h. by 0,44 w.

Christ appearing to Mary Magdalene. 263
Plauen i. V., Kunstverein — on canvas, 0,785 h. by 1,175 w.

TINTORETTO, Copies from Jacopo, The Brazen Serpent in the Wilderness. 272
Freiberg, König-Albert-Museum — on canvas, 1,64 h. by 0,90 w.

Susanna and the Elders. 273
Ministerialgebäude — on canvas, 2,16 h. by 1,59 w.

VENETIAN SCHOOL from the end of the XVI. Century, Venus and Amor. 289
Freiberg, König Albert Museum — on canvas, 0,605 h. by 0,735 w.

300 SUPPOSED NORTH ITALIAN PAINTER of the XVI. Century ⟨Forgery⟩, Portrait of a married couple. Three-quarter length.
Ministerialgebäude — on canvas; 1,07 h. by 0,875 w.

311 CARRACCI, School of, The Holy Women at the Sepulchre.
Grimma, Altertumsverein — on poplar; 0,375 h. by 0,32 w.

314 The Vision of S. Francis.
Bautzen, Kreishauptmannschaft — on canvas; 1,71 h. by 1,20 w.

315 The Death of S. Francis.
Grimma, Altertumsverein — on poplar; 0,445 h. by 0,355 w.

318 The Holy Family with a basket of roses.
Finanzministerium — on canvas; 1,53 h. by 1,26 w.

319 The Martyrdom of S. Sebastian.
Freiberg, König-Albert-Museum — on canvas; 1,385 h. by 0,945 w.

332 RENI, Copy from Guido, David with the head of Goliath.
Ministerialgebäude — on canvas; 2,32 h. by 1,485 w.

335 SPADA, Leonello, Cupid taming a leopard.
Ständehaus — on canvas; 0,86 h. by 1,03 w.

348 ALBANI, School of Francesco, The Holy Family.
Plauen i. V., Kunstverein — on copper; 0,425 h. by 0,305 w.

353 DOMENICINO, School of, Four children playing.
Ministerialgebäude — on canvas; 1,305 h. by 1,62 w.

370 GUERCINO ⟨?⟩, The Holy Family. Three-quarter length.
Finanzministerium — on canvas; 1,145 h. by 1,515 w.

372 GUERCINO, copy from, Dido on the funeral-pyre.
Ministerialgebäude — on canvas; 0,94 h. by 1,30 w.

375 CAGNACCI, copy from, Tarquin and Lucrece.
Ständehaus — on canvas; 1,285 h. by 1,91 w.

405 PALTRONIERI, Pietro ⟨called Mirandolese⟩, A smithy in a ruined archway.
Ständehaus — on canvas; 0,935 h. by 0,775 w.

406 Ruins of a palace.
Ständehaus — on canvas; 0,925 h. by 0,785 w.

407 BOLOGNESE SCHOOL about 1700. The Crucifixion.
Kgl. Kunstakademie — on canvas; 0,61 h. by 0,315 w.

CARAVAGGIO, School of, The Fortune-teller. Three-quarter length. 412
Wehlen, Rathaus — on canvas, 1,375 h. by 2,01 w.

Peter denying Christ. Three-quarter length. 413
Ständehaus — on canvas, 1,265 h. by 1,745 w.

The Card-players. Three-quarter length. 414
Freiberg, König-Albert-Museum — on canvas, 1,23 h. by 1,725 w.

CORTONA, School of Pietro da, A Roman commander before the consuls. 426
Finanzministerium — on canvas, 0,985 h. by 1,505 w.

Mercury commanding Aeneas to leave Carthage. 427
Finanzministerium — on canvas, 2,575 h. by 4,17 w.

BRANDI, Giacinto, Daedalus and Icarus. 435
Finanzministerium — on canvas, 1,73 h. by 1,395 w.

MARATTA, Carlo and Carlo dai FIORI (?), The Beautiful Fruit-gatherer. Three-quarter length. 439
Kgl. Kunstakademie — on canvas, 1,325 h. by 0,98 w.

ROBERTI, Style of Domenico, Ruins of the Forum Romanum. 460
Ständehaus — on canvas, 1,215 h. by 1,685 w.

GHISOLFI, Giovanni, Ruins near the sea. 473
Ständehaus — on canvas, 1,01 h. by 1,365 w.

GIORDANO, Luca, The Repentant Magdalene. 478
Plauen i. V., Kunstverein — on canvas, 1,04 h. by 1,29 w.

David with the head of Goliath. Three-quarter length. 482
Finanzministerium — on canvas, 1,02 h. by 1,275 w.

Rebecca with Abraham's servant at the well. 488
Freiberg, König-Albert-Museum — on canvas, 1,255 h. by 1,465.

The Battle between the Israelites and the Amalekites. 492
Ministerialgebäude — on canvas, 1,765 h. by 2,29 w.

Gideon's Victory over the Midianites. 493
Ministerialgebäude — on canvas, 1,785 h. by 2,28 w.

SOLIMENA, Francesco, Sophonisba receiving the poison from her husband's messenger. 500
Dreikönigsschule — on canvas, 1,79 h. by 2,30 w.

503 SOLIMENA, copy by P. Paccia from, The Virgin, S. Francis de Paula and a boy accompanied by his guardian-angel.
Finanzministerium — on canvas; 0,76 h. by 0,66 w.

504 SOLIMENA, School of Francesco, Half-length figure of the Virgin.
Freiberg, König-Albert-Museum — on canvas; 0,475 h. by 0,355 w.

524 TURCHI, School of Alessandro, Venus with the dead body of Adonis.
Freiberg, König-Albert-Museum — on canvas; 0,66 h. by 0,90 w.

527 PADOVANINO, School of Alessandro Varotari called, Lucreece. Three-quarter length.
Finanzministerium — on canvas; 1,09 h. by 0,925 w.

528 Cleopatra. Three-quarter length.
Finanzministerium — on canvas; 1,09 h. by 0,92 w.

530 LIBERI, Pietro, Youth and Age. Three-quarter length.
Kgl. Kunstakademie — on canvas; 1,18 h. by 1,99 w.

535 VECCHIA, Pietro, Fortune-telling. Three-quarter length.
Kgl. Kunstakademie — on beech; 0,165 h. by 0,265 w.

538 CARPIONI, Giulio, Bacchus and Ariadne.
Finanzministerium — on canvas; 1,11 h. by 1,54 w.

539 A Bacchanal.
Finanzministerium — on canvas; 1,165 h. by 1,51 w.

554 RICCI, Marco, Landscape with S. Jerome.
Neues Ministerialgebäude — on canvas; 1,475 h. by 1,115 w.

555 Landscape with S. Mary Magdalene.
Neues Ministerialgebäude — on canvas; 1,46 h. by 1,11 w.

557 Winter Landscape.
Ständehaus — on canvas; 1,01 h. by 1,465 w.

560 Landscape with a round temple.
Neues Ministerialgebäude — on canvas; 1,26 h. by 1,285 w.

561 A spring by the roadside.
Neues Ministerialgebäude — on canvas; 1,25 h. by 1,24 w.

564 BRISIGHELLA, Carlo, Cavalry-skirmish in front of a round tower.
Plauen i. V., Kunstverein — on canvas; 0,69 h. by 1,395 w.

568 DIZIANI, Gasparo, In the Studio.
Plauen i. V., Kunstverein — on canvas; 0,85 h. by 0,73 w.

MIGLIORI, Francesco, Bacchus and Ariadne. 572
Neues Ministerialgebäude — on canvas, 3,00 h. by 4,02 w.

Europa. 573
Neues Ministerialgebäude — on canvas, 3,00 h. by 4,04 w.

VENETIAN SCHOOL of the XVIII. Century (Marieschi?), Venice. 640
Ständehaus — on canvas, 0,565 h. by 0,98 w.

VENETIAN SCHOOL of the XVIII. Century, Lot and his daughters. 641
Neues Ministerialgebäude — on canvas, 2,75 h. by 2,06 w.

PROCACCINI, School of Giulio Caesare, The Holy Family with angels bringing flowers. 644
Finanzministerium — on canvas, 0,77 h. by 0,965 w.

CRIVELLI, Angelo Maria, A circular hall amidst Roman ruins. 653
Finanzministerium — on canvas, 1,055 h. by 1,29 w.

A carpenter's workshop amidst Roman ruins. 654
Finanzministerium — on canvas, 1,05 h. by 1,27 w.

CASTIGLIONI, School of Benedetto, Shepherds and their flocks. 661
Ministerialgebäude — on canvas, 0,945 h. by 1,335 w.

NORTH ITALIAN SCHOOL of the XVII. Century, An old man with a bald head. Bust-length. 668
Mylau, Rathaus — on canvas, 0,715 h. by 0,57 w.

At the Poulterer's. 669
Ministerialgebäude — on canvas, 1,345 h. by 0,95 w.

The Archangel Michael. 670
Ministerialgebäude — on canvas, 1,04 h. by 0,755 w.

A Man with a beard. Bust-length. 671
Mylau, Rathaus — on canvas, 0,68 h. by 0,51 w.

JUANES, Studio of Juan de, The Death of the Blessed Virgin. 674
Ständehaus — on oak, 1,20 h. by 1,265 w.

HERRERA THE ELDER (?), Francisco de, The Apostle Matthias. Half-length. 680
Ständehaus — on canvas, 1,035 h. by 0,83 w.

RIBERA, School of Jusepe de, Pupil and master. Half-length. 693
Kgl. Kunstakademie — on canvas, 1,00 h. by 0,75 w.

695 RIBALTA (?), Juan de, Gregory the Great celebrating mass.
Store-rooms — on canvas; 1,60 h. by 1,18 w.

706 MURILLO, copy from, Girls counting money.
Ministerialgebäude — on canvas; 1,295 h. by 0,96 w.

708 SPANISH SCHOOL of the XVII. Century, The Lamentation over Christ.
Wehlen, Rathaus — on canvas; 1,545 h. by 2,195 w.

709 S. Cassilda.
Neues Ministerialgebäude — on canvas; 1,925 h. by 1,455 w.

710 SPANISH (?) SCHOOL of the XVII. Century, The Repentant Magdalene.
Finanzministerium — on canvas; 0,965 h. by 1,175 w.

711 Faith.
Ölsnitz, Städt. Real- und Bürgerschule — on canvas; 1,32 h. by 1,66 w.

724 POUSSIN, School of Nicolas, Noah's Sacrifice of Thanksgiving.
Plauen i. V., Kunstverein — on canvas; 0,715 h. by 1,385 w.

726 Fauns and Nymphs disporting themselves.
Plauen i. V., Kunstverein — on canvas; 0,84 h. by 0,995 w.

727 A Potentate and his retinue before a flaming tripod.
Waldheim, Rathaus — on canvas; 1,00 h. by 1,32 w.

728 Noah's Sacrifice of Thanksgiving.
Waldheim, Rathaus — on canvas; 1,08 h. by 1,31 w.

732 CLAUDE LORRAIN, Copy from, Landscape with a shepherd's festival.
Oelsnitz, Städt. Real- und Bürgerschule — on canvas; 0,745 h. by 1,00 w.

737 DUGHET, School of Gaspard, Italian landscape.
Freiberg, König-Albert-Museum — on canvas; 0,54 h. by 0,835 w.

738 Landscape with naked children harvesting.
Plauen i. V., Kunstverein — on canvas; 0,55 h. by 0,725 w.

739 Landscape with buildings by the waterside.
Grimma, Altertumsverein — on canvas; 0,485 h. by 0,64 w.

740 Landscape with shepherds by a wooded lake.
Grimma, Altertumsverein — on canvas; 0,48 h. by 0,645 w.

749 BOURGUIGNON, School and Style of Jacques Courtois called, On the field of battle.
Finanzministerium — on canvas; 0,665 h. by 1,39 w.

A Turkish battle. 750
Finanzministerium — on canvas, 0,665 h. by 1,39 w.

PESNE, Antoine, A Cook plucking a turkey. Three-quarter length. 774
Plauen i. V., Kunstverein — on canvas, 1,34 h. by 1,05 w.

LOO, Jean-Baptiste van, Portrait of King Louis XV. 780
Bautzen, Kgl. Kreishauptmannschaft — on canvas, 1,93 h. by 1,365 w.

VERNET, Claude-Joseph, Town on fire in a valley. 790
Ständehaus — on canvas, 2,35 h. by 1,70 w.

FRENCH SCHOOL of the XVIII. Century, Cleopatra. Three-quarter length. 793
Kgl. Kunstakademie — on canvas, 1,185 h. by 0,945 w.

Portrait of the Cardinal of Salerno. Bust-length. 795
Kgl. Kunstakademie — on canvas, 0,835 h. by 0,65 w.

Portrait of Cardinal Alberoni. Bust-length. 796
Kgl. Kunstakademie — on canvas, 0,76 h. by 0,63 w.

Portrait of Queen Catherine de' Medici of France. Bust-length. 797
Ministerialgebäude — on canvas, 0,735 h. by 0,59 w.

Portrait of Admiral de Coligny. Bust-length. 798
Ministerialgebäude — on canvas, 0,67 h. by 0,565 w.

GOSSAERT, Copy from Jan, "Ecce Homo". 805 A
Kgl. Kunstakademie — on linden, 0,56 by 0,415 w.

FLORIS, Frans, Lot and his daughters. 818
Ständehaus — on oak, 0,755 h. by 1,045 w.

VOS (?), Maerten de, Maurice of Orange on horseback. 821
Ministerialgebäude — on oak, 0,94 by 0,78 w.

FLEMISH SCHOOL of the XVI. Century, Christ blessing the little children. 838 B
Plauen i. V., Kunstverein — on oak, 1,00 h. by 1,62 w.

CORNELISZ., Old copy from Cornelis, Portrait of Dirck Volckertszoon Coornhert. Bust-length. 853
Kgl. Kunstakademie — on oak, 0,465 h. by 0,375 w.

BRILL, School of, Wooded landscape with the Calydonian Boarhunt. 863
Frankenberg, Lehrerseminar — on canvas, 1,155 h. by 1,65 w.

BRUEGHEL THE ELDER, Copies from Jan, The Adoration of the Kings. 900
Grimma, Altertumsverein — on fir, 0,45 h. by 0,645 w.

901 Christ preaching on the Lake of Gennesaret.
Döbeln, Rathaus — on oak; 0,815 h. by 1,21 w.

902 Water.
Freiberg, König-Albert-Museum — on oak; 0,63 h. by 0,97 w.

903 Earth.
Freiberg, König-Albert-Museum — on oak; 0,63 h. by 0,97 w.

904 Fire.
Freiberg, König-Albert-Museum — on oak; 0,63 h. by 0,97 w.

905 Air.
Freiberg, König-Albert-Museum — on oak; 0,63 h. by 0,975 w.

911 BRUEGHEL THE ELDER, Style of Jan, Boat with Holiday-makers on a canal in a village.
Ständehaus — on oak; circular; 0,19 in diameter.

912 A Sea-side Town.
Mylau, Rathaus — on oak; 0,78 h. by 1,19 w.

913 Juno in the lower world.
Plauen i. V., Kunstverein — on oak; 0,37 h. by 0,485 w.

917 SCHOUBROECK, Style of Peeter, Siege of a Fortress.
Ständehaus — on oak; 0,795 h. by 1,18 w.

928 BALEN THE ELDER, Hendrik van, Holy Family in a wooded landscape, framed in a wreath of flowers and fruit.
Döbeln, Rathaus — on canvas; 1,08 h. by 0,735 w.

935 SAVERY, Roelant, Landscape in the Garden of Eden.
Ständehaus — on canvas; 0,955 h. by 1,845 w.

949 VRANX ⟨?⟩, Adriaen, Southern mountainous landscape with shepherds and flocks.
Finanzministerium — on oak; 0,755 h. by 1,06 w.

986 RUBENS, Copy from P. P., The Daughter of Herodias with the Head of S. John the Baptist.
Bautzen, Kgl. Kreishauptmannschaft — on canvas; 1,29 h. by 1,21 w.

987 The Drunken Hercules ⟨from the original No. 957⟩.
Neues Ministerialgebäude — on oak; 2,20 h. by 2,00 w.

1041 DYCK, Attributed to A. van, The Tempter before Christ. Three-quarter length.
Grimm, Altertumsverein — on oak; 0,21 h. by 0,16 w.

Portrait of Mary de' Medici when a widow. Bust-length. 1046
Ministerialgebäude — on canvas, 0,735 h. by 0,58 w.

HOECKE, Copy from Jan van den, Christ bearing the Cross. 1047 A
Finanzministerium — on canvas, 1,88 h. by 1,435 w.

FLEMISH OR DUTCH SCHOOL of the XVII. Century, Portrait of an Old Man. Bust-length. 1053
Kgl. Kunstakademie — on canvas, 0,51 h. by 0,41 w.

An old man looking upwards. Bust-length. 1054
Kgl. Kunstakademie — on canvas, 0,56 h. by 0,49 w.

FLEMISH SCHOOL about 1650, Dancing in the open air. 1097 A
Plauen i. V., Kunstverein — on canvas, 0,99 h. by 1,415 w.

MEIREN, J. B. van der, An Oriental Seaport. 1126
Plauen i. V., Kunstverein — on canvas, 0,425 h. by 0,575 w.

FLEMISH SCHOOL from the end of the XVII. Century, Night attack by hostile horsemen. 1132
Ministerialgebäude — on canvas, 0,985 h. by 1,37 w.

NEYTS, Gilles, Mountainous landscape with ruins. 1153
Freiberg, König-Albert-Museum — on canvas, 1,185 h. by 1,91 w.

FLEMISH SCHOOL of the XVII. Century, A wooded Landscape. 1180
Ständehaus — on oak, 0,68 h. by 1,06 w.

FLEMISH SCHOOL about 1700, A Bay. 1181
Ständehaus — on copper, 0,38 h. by 0,53 w.

A Bay. 1182
Ständehaus — on copper, 0,38 h. by 0,53 w.

SEGHERS, Style of Daniel, Flowers surrounding a stone relief of the Holy Family. 1207
Döbeln, Rathaus — on canvas, 1,185 h. by 0,905 w.

FYT (?), Jan, Dead Game with a boar's head, fruit and a dog. 1216
Ständehaus — on canvas, 0,845 h. by 1,17 w.

SON (?), Joris van, Thistle and Corn-flowers. 1220
Plauen i. V., Kunstverein — on canvas, 1,05 h. by 0,83 w.

NETSCHER, Copy from Caspar, A Girl with a Parrot. 1354
Grimma, Altertumsverein — on oak, 0,455 h. by 0,365 w.

OSTADE, Style of Adriaen van, Men smoking and drinking and playing cards. 1402
Ständehaus — on oak, 0,38 h. by 0,495 w.

1468 A WOUWERMAN, after Philips, A sutler's tent with a horseman drinking.
Ständehaus — on canvas; 0,81 h. by 1,03 w.

1469 Fishermen near a ford, drawing their net to land.
Ständehaus — on oak; 0,38 h. by 0,535 w.

1470 A fight between infantry and cavalry before a burning fortress.
Ständehaus — on oak; 0,355 h. by 0,41 w.

1471 An unsaddled white horse standing on the road, near peasants resting.
Grimma, Altertumsverein — on oak; 0,255 h. by 0,315 w.

1472 Two horses in a dark rocky cave.
Ständehaus — on oak; 0,255 h. by 0,315 w.

1473 A waggon with a white horse kicking, in a gipsy encampment.
Ministerialgebäude — on oak; 0,42 h. by 0,575 w.

1474 Horsemen attacking a travelling carriage.
Ministerialgebäude — on oak; 0,42 h. by 0,58 w.

1491 C WIJNANTS, attributed to Jan, Stag-hunt by a forest stream.
Ständehaus — on canvas; 0,90 h. by 0,74 w.

1505 RUISDAEL, attributed to Jacob van, Sandy path by a forest stream.
Ständehaus — on oak; 0,50 h. by 0,68 w.

1506 RUISDAEL, Copy from Jacob van. Wood path near a marsh.
Ständehaus — on oak; 0,895 h. by 1,30 w.

1572 REMBRANDT, Copy from, The Entombment of Christ.
Ständehaus — on canvas; 1,015 h. by 0,73 w.

1578 REMBRANDT, School of, Portrait of a man with a black beard. Bust-length.
Kgl. Kunstakademie — on oak; 0,445 h. by 0,355 w.

1598 HELST, attributed to Bartholomeus van der, An Old Woman. Bust-length.
Kgl. Kunstakademie — on oak, 0,35 h. by 0,285 w.

1624 BEERSTRATEN, Style of Jan Abrahamsz., Storm on a rocky precipitous coast.
Ständehaus — on canvas; 1,04 h. by 1,52 w.

1641 A BACKHUYSEN, attributed to Ludolf, A Boat on a rough sea.
Plauen i. V., Kunstverein — on oak; 0,375 h. by 0,495 w.

MOUCHERON, Frederik de, Wood and river landscape with gamekeepers. 1647
Kgl. Kunstakademie — on canvas, 1,185 h. by 1,39 w.

Landscape with a bridge. 1651
Neues Ministerialgebäude — on canvas, 0,715 h. by 0,885 w.

WEENIX, Style of Jan Baptist, Dead Game and implements of the chase. 1670
Ständehaus — on canvas, 0,98 h. by 0,735 w.

GRIFFIER, Jan, River landscape with the ruins of a castle on a hill. 1690
Freiberg, König-Albert-Museum — on oak, 0,425 h. by 0,445 w.

DOU, after Gerard, A Girl with a lantern. 1722
Grimma, Altertumsverein — on oak, 0,225 h. by 0,17 w.

DOU, Style of Gerard, Mary Magdalene among old ruins. 1723
Plauen i. V., Kunstverein — on oak, 0,60 h. by 0,485 w.

MIERIS, copy from Frans van, A lady feeding her parrot. Three-quarter length. 1754
Ständehaus — on oak, 0,225 h. by 0,175 w.

STOOM, Mattheus, Highway robbery in a lane. 1850
Finanzministerium — on canvas, 0,56 h. by 0,77 w.

Landing troops on a rocky coast. 1851
Finanzministerium — on canvas, 0,59 h. by 0,77 w.

POTASCH (?), A pond with ducks and other birds upon it. 1855B
Ständehaus — on canvas, 1,465 h. by 2,135 w.

DUTCH SCHOOL of the XVII. Century, A fisherman with an eel. Half-length. 1863
Kgl. Kunstakademie — on canvas, 0,705 h. by 0,56 w.

Portrait of a man with black hair. Half-length. 1864
Kgl. Kunstakademie — on canvas, 0,77 h. by 0,63 w.

The Queen of Sheba before Solomon. 1867A
Grimma, Altertumsverein — on oak, 0,685 h. by 0,565 w.

An Old Man with a beard. Bust-length. 1867B
Kgl. Kunstakademie — on canvas, 0,585 h. by 0,485 w.

DÜRER, after Albrecht, S. Hubert. 1873
Frankenberg, Lehrerseminar — on oak, 1,05 h, by 0,78 w.

The Death of the Virgin. 1874
Grimma, Altertumsverein — on copper, 0,32 h. by 0,225 w.

1923 CRANACH THE ELDER, Studio of Lucas, The Daughter of Herodias before her parents.
Mylau, Rathaus — on linden; 0,825 h. by 1,21 w.

1925 The Preaching of John the Baptist.
Döbeln, Rathaus — on linden; 0,725 h. by 1,205 w.

1927 Christ blessing the little Children.
Mylau, Rathaus — on linden; 0,83 h. by 1,22 w.

1928 The Idolatry of Solomon.
Döbeln, Rathaus — on linden; 0,74 h. by 1,205 w.

1973 HEINZ, Josef, Ecce Homo.
Freiberg, König-Albert-Museum — on canvas; 1,14 h. by 0,74 w.

1979 SKRETA, Karl, S. Matthew the Evangelist. Three-quarter length.
Waldheim, Rathaus — on linden; 0,705 h. by 0,905 w.

1980 S. John the Evangelist. Three-quarter length.
Waldheim, Rathaus — on linden; 0,685 h. by 0,91 w.

1981 S. Mark the Evangelist. Three-quarter length.
Waldheim, Rathaus — on linden; 0,685 h. by 0,915 w.

1982 S. Luke the Evangelist. Three-quarter length.
Waldheim, Rathaus — on linden; w. 0,685 h. by 0,93 w.

2000 BEMMEL, Wilhelm von, Landscape with the ruins of a bridge.
Ständehaus — on canvas; 0,685 h. by 0,955 w.

2002 A ROOS, Johann Heinrich, Italian pastoral, in a valley.
Döbeln, Rathaus — on canvas; 0,96 h. by 1,13 w.

2003 ROOS, attributed to Johann Heinrich, A sleeping shepherd with his flock.
Freiberg, König-Albert-Museum — on canvas; 0,36 h. by 0,43 w.

2004 A shepherdess playing with her dog.
Freiberg, König-Albert-Museum — on canvas; 0,425 h. by 0,38 w.

2006 LOTH, Joh. Carl, Job with his wife and child.
Finanzministerium — on canvas; 1,32 h. by 1,405 w.

2007 Lot and his daughters.
Finanzministerium — on canvas; 1,31 h. by 1,405 w.

2030 MIGNON, Abraham, A hare and birds under a green curtain.
Ständehaus — on canvas; 1,16 h. by 0,87 w.

A hare and birds under a red curtain. 2031
Ständehaus — on canvas, 1,33 h. by 1,33 w.

ROOS, Philipp Peter, called Rosa di Tivoli, A shepherd with his horse and his flock. 2038
Ständehaus — on canvas, 2,91 h. by 4,34 w.

A shepherd resting above his flock. 2041
Heil- und Pflegeanstalt Sonnenstein — on canvas, 1,46 h. by 2,21 w.

A flock in front of mountains with ruins. 2042
Mylau, Rathaus — on canvas, 0,98 h. by 1,38 w.

AGRICOLA, Christoph Ludwig, Landscape with Mohammedan pilgrims. 2056
Plauen i. V., Kunstverein — on canvas, 0,89 h. by 1,225 w.

FAISTENBERGER, Anton, Wooded Landscape. Robbers attacking horsemen. 2061
Ständehaus — on canvas, 1,47 h. by 2,20 w.

MÖLLER, Andreas, Portrait of Oliver Cromwell. Bust-length. 2062
Ministerialgebäude — on canvas, 0,76 h. by 0,615 w.

DIETRICH, Christian Wilhelm Ernst, A shepherd asleep with his head in the lap of a shepherdess. 2106
Ständehaus — on canvas, 0,84 h. by 1,07 w.

Nymphs bathing. 2125
Plauen i. V., Kunstverein — on canvas, 0,71 h. by 1,03 w.

Mercury and Argus. 2126
Plauen i. V., Kunstverein — on canvas, 0,71 h. by 1,03 w.

The new born child in a stable. 2137
Finanzministerium — on oak, 0,735 h. by 0,935 w.

Landscape in the style of Salvator Rosa. 2155
Finanzministerium — on canvas, 0,645 h. by 0,97 w.

FRIEDRICH, Caroline Friederike, Still-life. 2184
Grimma, Altertumsverein — on canvas, 0,625 h. by 0,435 w.

KLENGEL, Johann Christian, Arcadian landscape. 2186
Finanzministerium — on canvas, 1,15 h. by 1,67 w.

MATTHAI, Friedrich, The self-sacrifice of Codrus. 2200
Frankenberg, Lehrerseminar — on canvas, 0,37 h. by 0,52 w.

RICHTER, Therese, A carp, vegetables and fruit. 2201
Grimma, Altertumsverein — on canvas, 0,43 h. by 0,565 w.

2202 Squirrels sitting on the antlers of a stag.
Grimma, Altertumsverein — on canvas; 0,63 h. by 0,87 w.

2203 ARNOLD, Heinr. Gotth., Portrait of the Artist. Bust-length.
Plauen i. V., Kunstverein — on canvas; 0,505 h. by 0,415 w.

2208 VOGEL VON VOGELSTEIN, Carl, Portrait of Pope Pius VII.
Kgl. Residenzschloß — on canvas; 1,605 h. by 1,15 w.

2211 Series of pictures from Goethe's Faust.
Frankenberg, Lehrerseminar — on canvas; 3,90 h. by 3,06 w.

2220 HENNIG, Gustav Adolf, The Finding of Moses.
Plauen i. V., Kunstverein — on canvas; 0,52 h. by 0,56 w.

2223 RICHTER, August, Hagar and Ishmael in the desert.
Plauen i. V., Kunstverein — on canvas; 0,93 h. by 0,775 w.

2231 TÖRMER, Benno Friedr., The Music-lesson.
Grimma, Altertumsverein — on mahogany; 0,42 h. by 0,35 w.

2234 HÜBNER, Rud. Julius B., Portrait of a Jew. Bust-length.
Plauen i. V., Kunstverein — on canvas; 0,56 h. by 0,45 w.

2237 Portrait of the Actor ⟨Hofschauspieler⟩ F. W. Porth. Half-length.
Königl. Hoftheater — on canvas; 0,875 h. by 0,66 w.

2238 Disputation between Dr. Martin Luther and Dr. Eck at Leipsic 1519.
Grimma, Fürstenschule — on canvas; 3,28 h. by 6,17 w.

2242 LEYPOLD, Carl Julius von, A ruined castle in the snow.
Frankenberg, Lehrerseminar — on canvas; 0,70 h. by 0,65 w.

2247 WEGENER, Joh. Friedrich Wilh., Forest-fire in North America.
Finanzministerium — on canvas; 2,27 h. by 2,83 w.

2248 Stags in the water.
Grimma, Altertumsverein — on canvas; 0,31 h. by 0,435 w.

2249 PAPPERITZ, Gust. Friedr., The valley of Elche in East Spain.
Plauen i. V., Kunstverein — on canvas; 0,81 h. by 1,22 w.

2251 WENDLER, Fr. Moritz, The fate of the chamois hunter.
Grimma, Altertumsverein — on canvas; 0,415 h. by 0,335 w.

2252 SCHURIG, Carl Wilhelm, Scene during the persecution of the Jews in Speyer ⟨Spires⟩.
Plauen i. V., Kunstverein — on canvas; 1,38 h. by 1,65 w.

2253 GEORGI, Friedrich Otto, Jerusalem and Mount Moriah.
Plauen i. V., Kunstverein — on canvas; 0,97 h. by 1,44 w.

WICHMANN, Adolf Fr. G., Aretino reading aloud in Titian's garden in Venice. 2255
Grimma, Altertumsverein — on canvas; 1,02 h. by 1,41 w.

HAMMER, Edm. Guido, A spotted greyhound. 2256
Grimma, Altertumsverein — on canvas; 0,60 h. by 0,47 w.

MÜHLIG, Meno, A pilgrimage in the snow. 2262
Crimmitschau, Realschule — on canvas; 1,33 h. by 1,87 w.

MÜLLER, Heinrich Ed., Stein Castle near Zwickau. 2264
Grimma, Altertumsverein — on canvas; 0,735 h. by 0,63 w.

REINHOLD, Bernhard, Portrait of Cardinal Antonelli. Half-length. 2267
Plauen i. V., Kunstverein — on canvas; 1,05 h. by 0,75 w.

RITSCHER, Gottl. Moritz, A Visit to the Nurse. 2282
Plauen i. V., Kunstverein — on canvas; 0,74 h. by 0,90 w.

HAHN, K. Wilh., Scene from Kleist's "Michael Kohlhaas". 2283
Grimma, Altertumsverein — on canvas; 0,765 h. by 1,035 w.

GROSSE, Fr. Theodor, Design for a theatre curtain. 2285
Plauen i. V., Kunstverein — on canvas; 0,82 h. by 0,72 w.

WEBER, Anton, Portrait of the Engraver F. Seifert. 2291
Grimma, Altertumsverein — on canvas; 0,705 h. by 0,53 w.

THOMAS, K. G. Adolf, Landscape in the Bavarian Highlands. 2293
Falkenstein i. V., Rathaus — on canvas; 0,94 h. by 1,38 w.

KIESSLING, Joh. Paul Ad., Portait of Frau Agnes Kayser-Langerhanns. Three-quarter length. 2295
Plauen i. V., Kunstverein — on canvas; 1,44 h. by 0,995 w.

THIELE, Jul. Arthur, A dead hare. 2304
Grimma, Altertumsverein — on paper; 0,85 h. by 0,565 w.

VENUS, Aug. Leopold, S. Elisabeth distributing alms. 2311
Grimma, Altertumsverein — on canvas; 0,88 h. by 1,595 w.

LEINEWEBER, Anton Robert, Portrait of the artist. Bust-length. 2314
Grimma, Altertumsverein — on canvas; 0,605 h. by 0,485 w.

EICHLER, Ernst Ferd., Portrait of the artist. Bust-length. 2318
Grimma, Altertumsverein — on canvas; 0,615 h. by 0,505 w.

RUDOW, G. LUDWIG, Portrait of the artist. Bust-length. 2321
Grimma, Altertumsverein — on canvas; 0,615 h. by 0,48 w.

2343 PLÜDDEMANN, Hermann, Frederick Barbarossa appeasing the party strife at Besançon in 1157.
Kgl. Sächs. Gesandtschaft, Berlin — on canvas; 1,57 h. by 2,43 w.

2350 RICHTER, Adolf, Return of a Rhenish reservist ⟨Landwehrmann⟩.
Plauen i. V., Kunstverein — on canvas; 0,675 h. by 0,89 w.

2351 LEEUW, Friedrich A. de, A lake in the moonlight.
Grimma, Altertumsverein — on canvas; 0,14 h. by 0,175 w.

2352 Winter Landscape.
Grimma, Altertumsverein — on canvas; 0,14 h. by 0,175 w.

2353 RÖTING, Julius, Columbus before the ecclesiastical council at Salamanca.
Kgl. Sächs. Gesandtschaft, Berlin — on canvas; 1,73 h. by 2,39 w.

2354 SEYDEL, Gustav Ed., Sad Tidings.
Grimma, Altertumsverein — on Havannah-cedar; 0,49 h. by 0,76 w.

2357 WISLICENUS, Hermann, Design for a theatre-curtain.
Frankenberg, Lehrerseminar — on canvas; 1,455 h. by 1,36 w.

2379 SCHÖN, Friedr. Wilh., A young peasant with a hymn-book in her hand, in her room.
Grimma, Altertumsverein — on canvas; 0,61 h. by 0,485 w.

2382 LICHTENHELD, William, A Lake by moonshine.
Kgl. Sächs. Gesandtschaft, Berlin — on canvas; 0,915 h. by 1,395 w.

2410 WENGLEIN, Josef, Peasants' houses surrounded by trees.
Plauen i. V., Kunstverein — on canvas; 0,325 h. by 0,41 w.

2439 KRÜGER, Joh. Heinr. Carl, A Village Landscape.
Finanzministerium — on canvas; 0,995 h. by 1,335 w.

2483 RIEFSTAHL, Wilhelm L. F., The Pantheon in Rome.
Crimmitschau, Realschule — on canvas; 1,17 h. by 1,80 w.

2498 RABENDING, Fritz, Late summer.
Plauen i. V., Kunstverein — on canvas; 0,95 h. by 1,20 w.

(2479 B) Dance of Death Egmont

# INDEX
# OF THE ARTISTS' NAMES

A. B. ⟨Swabian Painter⟩ .. .. 201
Abbate, Niccolo dell' . .. .. 27
Achenbach, Andreas .. . 250 251
Achenbach, Oswald .. . 251 252
Achtschellincx, Lucas . .. .. 128
Adriaen van Utrecht, see Utrecht
Aelst, Willem van . .. .. .. 146
— Style of .. .. .. .. .. 146
Aertsen, Style of Pieter .. .. 98
Agricola, Christoph Ludwig 216 337
Albani, Francesco .. .. .. 45
— School of .. .. .. .. .. 326
Allegri, Antonio, see Correggio
Alt, Rudolph von . .. .. .. 268
Angeli, Andrea d', see Sarto
Angeli, Heinrich von .. .. .. 268
Angelico, School of Fra .. .. 6
Antonello da Messina . .. .. 11
Apshoven II., Ferdinand van . 122
Apshoven, Thomas van .. .. 133
Arnold, Heinrich Gotthold . .. 338
Arpino, Copy from Giuseppe Cesari, called Cavaliere d' .. 324
Arthois, Jacques d' .. . 126 127
Artist JHB .. .. .. .. .. 152
Asselijn, Jan ⟨Krabbetje⟩ .. .. 171
Ast, Balthasar van der. .. .. 140
Augustin, Jean-Baptiste-Jacques . .. .. .. .. .. 309
Avercamp, Hendrick .. .. .. 192

Bacchiacca, Francesco Ubertini, called .. .. .. .. .. 17
Backer, Jacob Adriaensz. .. .. 170
Backhuysen, Ludolf .. .. .. 176
— Attributed to .. .. .. .. 334
Baehr, Carl Johann .. .. .. 236
Baen, Jan de .. .. .. .. .. 148
Bagnacavallo, Bartolommeo Ramenghi, called .. .. .. .. 20
Baisch, Hermann .. .. .. .. 271
Balducci ⟨?⟩ Matteo .. .. .. 8
Balen the Elder, Hendrik van .. 106 107 332
— Attributed to .. .. .. .. 107
Bamboccio, see Laer
Bantzer, Carl L. N. .. . 247 248
Barbari, Jacopo de' ⟨Walch⟩ .. 12
Barbieri, Francesco, see Guercino
Barocci, Federico . .. .. .. 20
— Copies from .. .. .. .. 324
Bartolomeo Veneto .. .. .. 31
Bassano, Francesco da Ponte, called .. .. .. .. .. .. 37
Bassano, Giacomo da Ponte, called .. .. .. .. .. .. 35
— Studio of .. .. .. 35 36 325
Bassano, Leandro da Ponte, called .. .. .. .. .. .. 37 38
Batoni, Pompeo .. .. .. 54 55
Baum, Paul .. .. .. .. .. 248
Becker, Carl L. F. .. .. .. .. 263
Bedoli, Girolamo ⟨Mazzola⟩ .. 27
Beerstraten, Jan Abrahamsz. .. 174
— Style of .. .. .. .. .. 334
Bega, Cornelis . .. .. .. .. 160
Begeyn, Abraham . .. .. .. 184
Beijeren, Abraham van .. .. 148
Belotto, Bernardo, see Canaletto
Bellini, Style of Giovanni .. .. 12
Bellucci, Antonio . .. .. .. 62
Bemmel, Wilhelm von . . 212 336
Bendemann, Eduard, see Rotermund
Berchem, Claes Pietersz. . 160 161
Berckheyde, Gerrit . .. .. .. 164
Berckheyde, Job .. .. .. .. 162
Bergen, Dirck van .. .. .. .. 163

Berrettini, Pietro, see Cortona
Berrettoni, Niccolò .. .. .. 53
Bertin, Nicolas .. .. .. .. 84
Beukelaer, Joachim .. .. .. 90
Bevilacqua, Gio. Ambrogio .. 11
Bigordi, Domenico, see Ghirlandajo
Biscaino, Bartolommeo .. 71 72
Bissolo, Style of Francesco .. 13
Bles, Herri met de ⟨Civetta⟩ .. 93
Bloemaert, Abraham .. .. .. 138
Bloemaert, Hendrick .. .. .. 143
Bloemen ⟨Blommen⟩, Peeter van 124
Bloemen, Jan Frans van ⟨Orizzonte⟩ .. .. .. .. .. .. 129
Blos, Carl .. .. .. .. .. .. 262
Bochmann, Gregor von .. .. 254
Böcklin, Arnold .. .. .. .. 280
Bokelmann, Chr. Ludwig .. .. 253
Bol, Ferdinand .. .. .. .. 172
Bol, Hans .. .. .. .. .. 95 96
Bolognese, School, XVI. Century .. .. .. .. .. .. .. 22
Bolognese, School, about 1700 . 326
Bollongier ⟨?⟩, Jan .. .. .. 152
Bonifazio Veronese ⟨de' Pitati⟩ . 32
— Studio of .. .. .. .. .. 32
Bonvicino, Alessandro, see Moretto
Boonen, Arnold .. .. .. .. 189
Borch, Gerard Ter, see Terborch
Bordone, Paris .. .. .. .. .. 31
Bosch, Pieter van den .. .. .. 176
Both, Jan .. .. .. .. .. .. 141
— Copy from .. .. .. .. .. 141
Botticelli, Sandro .. .. .. .. 6
— School of .. .. .. .. 6 7
Boudewijns, Adriaen Frans .. 128
Bourdon, Sébastien .. .. .. 82
Bourguignon, Jacques Courtois, called .. .. .. .. .. .. 82
— Pupils and style of . 82 83 330
Bout, Peeter .. .. .. .. .. .. 128
— Pupil of Poelenburgh and .. 139
Bracht, Eugen .. .. .. .. .. 265
Bramer, Leonhard .. .. . 145 146
Brandi, Giacinto .. .. .. .. 53
Brandt, Josef .. .. .. .. .. 257
Bray, Joseph de .. .. .. .. 155
Bray, Salomon de .. .. .. .. 152
Bredael, Jan Frans van .. .. 125
Breenbergh, Bartholomeus .. .. 167
Brekelenkam, Quiringh van .. 183
Breu the Elder, Jörg .. .. .. 200
Breydel, Frans .. .. .. .. 122
Brill, Paulus .. .. .. .. .. 102
— School of .. .. .. .. .. 103
Brill ⟨?⟩, School of the Brothers . 102 331
Brisighella, Carlo ⟨Eismann⟩ 63 328
Broers, Jasper .. .. .. .. .. 124
Bronzino, Agnolo di Cosimo, called .. .. .. .. .. .. 17
Brouwer, Adriaen .. .. . 118 119
— Style of .. .. .. .. .. 119
Brown, Thomas Austen .. .. 279
Brueghel the Elder, Pieter ⟨Bauern-Brueghel⟩ .. .. .. 95
— Style of .. .. .. .. .. 95
Brueghel the Elder, Jan ⟨Velvet-Brueghel⟩ .. .. .. . 104 105
— Copies from .. .. . 331 332
— Pupils and style of 105 106 332
Brueghel the Younger, Jan . .. 105
Brun, Charles, see Le Brun
Bruyn, Barthel .. .. .. .. 207
Buonaroti, Michelangelo, see Michelangelo
Buonvicino, see Moretto

Buti, Gio. Antonio (?) . . . . . 55
Byzantine School . . . . . 4

Caffe, Daniel . . . . . 297
Cagnacci, Attributed to Guido Canlassi, called . . . . . 48
— Copy from . . . . . 326
Cairo, Francesco . . . . . 70
Calame, Alexandre . . . . . 280
Caliari, see Veronese
Callot, Copy from Jacques . . 80
Calvaert, Dionisio . . . . . 21
— Copy from Raphael . . . . 19
Camphuysen, Rafel . . . 166 167
Canaletto, Gio. Antonio (da) Canal, called . . . . . 64 65
Canaletto, Bernardo Belotto called . . . . . 66—69
Canlassi, see Cagnacci
Cano, Alonso . . . . . 77
— School of . . . . . 77
Cantarini, Simone (il Pesarese) . 49
Capponi, Raffaelo dei, see Raffaello
Caravaggio (?), Michelangelo Merisi, called . . . . . 51
— Pupils and School of . . 51 327
Caravaggio, Polidoro da, see Polidoro
Carducho (Carducci), Vincente 75
Carlevaris, Luca . . . . . 63
Carli, Raffaello, see Raffaello
Carolsfeld, Schnorr von, see Schnorr
Caroto, Giovanni Francesco . . 13
Carpi, Girolamo da, see Girolamo
Carpioni, Giulio . . . . . 61 328
Carracci, School of Lodovico . . 42
Carracci, Annibale . . . . 42 43
— School of the . . . . . 43 326
Carriera, Rosalba . . . . 286 300
Carus, Carl Gustav . . . . . 235
Casanova, G. B. . . . . 19
Castiglione, Giovanni Benedetto 71
— School of . . . . . 329
Castiglione, Francesco . . . . 71
Catena, Vicenzo di Biagio, called 13
— Copy from . . . . . 13
Cavazzola, Paolo Morando, called . . . . . 31
Celesti, Andrea . . . . . 62
Cerquozzi, Michelangelo . . . . 52
Cesari, Giuseppe, see d'Arpino
Ceulen, see Janssens
Chavannes, see Puvis de Ch.
Chiari, Giuseppe . . . . . 54
Choulant, Ludwig Theodor . . 242
Cignani, Count Carlo . . . . . 49
Cima, Giovanni Battista da Conegliano, called . . . . . 13
Cittadini, Pier Francesco . . . . 49
Claesz., Pieter . . . . . 151
Claude Lorrain (Gellée) . . . . 81
— Copy from . . . . . 330
Claus, Emile . . . . . 281
Cleve the Elder, Joos van, see Master of the Death of the Virgin Mary
Clouet, School of François . . 80
Codagora (Codazzi), Viviano . 53
Codde, Pieter . . . . . 153
Cologne School about 1520 . . . 207
Conca, Sebastiano . . . . . 58
Conegliano, see Cima
Coninxloo, Gillis van . . . . . 102
Coques, Gonzales . . . . . 122

Cornelis Cornelisz. van Haarlem 98
— Style of .. .. .. .. .. 99
— Copy from . .. .. .. .. 331
Cornelius, Peter von .. .. .. 250
Correggio, Antonio Allegri, called .. .. .. .. .. 25 26
— Copies from .. .. .. .. 26
— School of .. .. .. .. .. 26
Cortona, School of Pietro da .. 327
Cossa, Francesco . .. .. .. 10
— Studio of .. .. .. .. .. 10
Courbet, Gustave . .. .. .. 278
Courtois, Jacques, see Bourguignon
Courtois, Guillaume .. .. .. 83
Couture, Thomas . .. .. .. 278
Cranach the Elder, Lucas. 202—204
— Studio of .. .. . 204 205 336
— School of .. .. .. .. .. 205
Cranach the Younger, Lucas 205 206
— Pupils and School of . 206 207
Credi, Lorenzo di . .. .. .. 7
Crespi, Giuseppe Maria ⟨lo Spagnuolo⟩ . .. .. .. .. 50
Crivelli, Angelo Maria .. .. 329
Croce, Girolamo da Santa, see Santa Croce
Croos, Anthony van .. .. .. 148
Cuyp, Aelbert .. .. .. .. 188
— Copy from . .. .. .. .. 188
— Attributed to .. .. .. .. 188
Cuyp, Benjamin Gerritsz. . .. 187

Dahl, Johann Christian Claussen 234
Dahl, Johann Siegwald . .. .. 242
Danedi, Giuseppe ⟨Montalto⟩ . 70
Darnaut, Hugo .. .. .. .. 269
Dathan, Georg .. .. .. .. 220
David-Nillet, Germain .. .. 279
Defregger, Franz von . .. .. 255
Deiters, Heinrich .. .. .. .. 253
Delaroche, Paul .. .. .. .. 278
Denner, Balthasar . .. .. .. 217
Dettmann, Ludwig .. .. .. 274
Deuren, Olivier van .. .. .. 194
Diamantini, Giuseppe . .. .. 62
Dieffenbacher, August . .. .. 262
Diepenbeeck, Abraham van .. 114
Diethe, Alfred . .. .. .. .. 244
Dietrich ⟨Dietricy⟩, Christian Wilhelm Ernst .. . 220—223 337
Diez, Wilhelm von .. .. .. 257
Dill, Ludwig .. .. .. .. .. 259
Dinglinger, Sophie Friederike .. 305
Diziani, Gasparo .. .. .. .. 328
Dörr, Otto E. F. A. .. .. .. 264
Dolci, Carlo .. .. .. .. .. 59
— School of .. .. .. .. .. 59
Dolst, Christian Gottl. . 315 316
Domenichino, Domenico Zampieri, called .. .. .. .. 46
— School of .. .. .. .. 46 326
Dorste, Jacob van . .. .. .. 172
Dossi, Battista . .. .. .. 22 23
Dosso Dossi, Giovanni di Niccolo Lutero, called .. .. .. 22
— School of .. .. .. .. .. 23
Douzette, Louis .. .. .. .. 264
Dou, Gerard .. .. .. . 181 182
— After .. .. .. .. .. .. 335
— Style of .. .. .. .. .. 335
Dreber, K. Heinrich .. .. .. 240
Droochsloot, Joost Cornelisz. .. 139
Drost ⟨?⟩, Cornelis . .. .. .. 172
Dubbels, Hendrick . .. .. .. 174
Duck, Jacob A. .. .. .. .. 153
Dücker, Eugen G.. .. .. .. 253

Dürer, Albrecht .. .. .. .. 198
— Copies from .. .. . 198 335
— Studio of .. .. .. . 198 199
— Ascribed to .. .. .. .. 199
Dürer (?), Hans .. .. .. .. 199
Dughet, Gaspard (Poussin) 81 82
— School of .. .. .. .. 82 330
Du Jardin, Karel .. .. .. .. 175
Dusart, Cornelis .. .. .. .. 165
Dutch master about 1500 .. .. 97
Dutch master of the year 1548 .. 98
Dutch master of the year 1563 .. 98
Dutch School anterior to 1500 .. 97
Dutch School of the XVII. Century . .. .. .. .. .. . 195 335
Dutch School of the XVIII. Century . .. .. .. .. .. .. 195
Duyster, Willem Cornelisz .. 167
Dyck, Antonius van .. . 115—117
— Copy from . .. .. .. .. 117
— attributed to .. . 117 332 333

Echtler, Adolph .. .. .. .. 258
Eeckhout, Gerbrandt van den . 174
Eichler, Ernst Ferdinand .. .. 339
Eismann, see Brisighella
Eismann, Johann Anton .. .. 213
Elliger the Elder, Ottmar . .. 134
Elsheimer, Adam .. .. .. .. 210
Engelbrechtsen, Cornelis .. .. 97
Espinosa (?), Jac. Jeronimo de . 77
Everdingen, Allart van .. .. 193
Everdingen, Caesar van .. .. 193
Eyck, Jan van . .. .. .. .. 92

Faber, G. Traugott .. .. .. 234
Fabritius, Barent . .. .. .. 171
Faccini (?), Pietro . .. .. .. 43
Faistenberger, Anton . . 217 337
Falens, Karel van . .. .. .. 125
Farinati, Paolo .. .. .. .. 33
Fasolo, Giovanni Antonio .. 35
Feddersen, Hans Peter .. .. 274
Fellmann, Aloys .. .. .. .. 254
Ferabosco, see Forabosco
Ferg, Franz de Paula . .. .. 218
Ferrarese School, XVI. Century 25
Feti, Domenico .. .. .. 51 52
Feuerbach, Anselm .. .. .. 268
Fiebiger, Julius .. .. .. .. 239
Fiesole, see Angelico
Filipepi, see Botticelli
Fiorino, Jeremias Alexander 310 314
Fischer-Gurig, Adolph .. .. 248
Flémal, Bartholet . .. .. .. 135
Flemish master of the end of the XV. Century, see Master of the Dresden Triptychon
Flemish and Dutch School of the XVII. Century .. .. . 109 333
Flemish School about 1491 . .. 93
Flemish (?) School about 1500 .. 93
Flemish School of the XVI. Century . .. .. .. .. 96 97 331
Flemish School of the XVII. Century . .. .. .. . 109 333
Flemish School about 1650 . .. 333
Flemish School about 1700 . .. 333
Flemish School from the End of the XVII. Century .. .. .. 333
Flinck, Govert . .. .. .. .. 172
Florentine School about 1500 .. 8
Florentine School about 1550 .. 17
Florentine School from the end of the XVI. Century .. .. .. 324
Florentine School of the XVII. Century .. .. .. .. .. 58
Floris, Frans de Vriendt, called 94 331

Fontana, Prospero . . . . . 21
Fontana, Lavinia . . . . . 21
Forabosco ⟨Ferabosco⟩, Girolamo . . . . . 61
Franceschini, Marcantonio . . 49
Francia, Francesco Raibolini, called . . . . . 11
Francia, Giacomo . . . . . 11
Franciabigio ⟨Francesco di Christofano⟩ . . . . . 16
Francken ⟨Franck⟩ I., Frans . . 102
Francken ⟨Franck⟩ II., Frans . . 108
— Attributed to . . . . . 109
Francken ⟨Franck⟩ I., Hieronymus . . . . . 102
Françoys ⟨Franchoys⟩, Peeter . . 118
Franz-Dreber, see Dreber
French School, from the end of the XVII. Century . . . . 84
French School, XVIII. Century 87 331
Frenzel, Oskar . . . . . 266
Friedrich, Kaspar David . 232 233
Friedrich, Caroline Friederike . 337
Friedrich, Gustav Adolf . . . . 241
Friese, Richard . . . . . 266
Furini, Francesco . . . . . 59
Fyt, Jan . . . . . 133
— Attributed to . . . . . 133 333

Gabbiani, Antonio Domenico 59
Gärtner, Heinrich Johann . . . . 264
Garofalo, Benvenuto Tisi, called 23 24
— School of . . . . . 24
Gaubert, see Gobert
Gebhardt, Eduard von . . . . . 252
Gebler, Friedrich Otto . . 256 257
Gelder, Aert de . . . . . 189
Gellée, see Claude Lorrain
Gentz, K. Wilhelm . . . . . 264
Georgi, Friedrich Otto . . . . . 338
Gérard, François Baron . . . . 278
German School about 1550 . . . . 202
German School of the early part of the XVIII. Century . . . . 216
Gessi, Francesco . . . . . 46
Geysels, see Gysels
Gey, Chr. Ludw. Leonhard . . 244
Gheringh, Antonius . . . . . 131
Ghirlandajo, School of Domenico di Tommaso Bigordi, called 7
Ghislandi, Fra Vittore . . . . . 62
Ghisolfi, Giovanni . . . . . 56 327
Gille, Christian Friedrich . . . . 237
Giordano, Luca . . . . 56—58 327
Giorgione . . . . . 29
— After . . . . . 29
Giotto di Bondone, School of . . 6
Girolamo ⟨de' Sellari or de' Livizzani⟩ da Carpi . . . . . 24
Girolamo da Treviso the Younger . . . . . 31
Giulio Romano ⟨Pippi⟩ . . . . . 20
Glauber, Johannes ⟨Polidor⟩ . . 194
Gliemann, Philipp Albert . . . . 240
Gobert ⟨Gaubert⟩, Pierre . . . . 84
Gonne, Chr. Friedrich . . . . . 239
Gossaert ⟨Mabuse⟩, Copy from Jan . . . . . 92 331
Götz, Theodor von . . . . . 242
Goyen, Jan van . . . . . 147 148
Graff, Anton . . . . . 225—227
Grahl, August . . . . . 314
Grassi, Josef . . . . . 228
Grebber, Pieter de . . . . 151 152
Greco, Domenico Theotocopuli, called . . . . . 37
Grethe, Carlos . . . . . 272
Greuze, Copy from Jean Baptiste . . . . . 87

Griffier, Jan . . . . 179 180 335
Grimou, Alexis . . . . . 85
Grosse, Franz Theodor . 243 339
Gröger, Friedrich Carl . . . . 273
Grützner, Eduard . . . . . 258
Grund, Norbert . . . . . 223
Guardi, Francesco . . . . 66
Gude, Hans Fr. . . . . 264
Gudin, Jean Antoine Théodore 278
Guercino, Francesco Barbieri, called . . . . . 46–48
– Attributed to . . . . . 48
– Copy from . . . . . 326
– School of . . . . . 48
Günther, Christian August . . 310
Gurlitt, H. Louis Th. . . . . 274
Gussmann, Otto Friedrich . . 266
Gussow, Carl . . . . . 265
Gysels, Peeter . . . . . 127 128
Gysis, Nikolaus . . . . . 257

Hackaert, Jan . . . . . 176
Haensbergen, Johannes van . . 144
Hagen, Theod. Jos. . . . . 273
Hahn, Carl Wilhelm . . . . . 339
Hahn, Gustav Adolf . . . . . 239
Haider, Karl . . . . . 259
Halder, Bernhard . . . . . 213
Hals the Elder, Frans . . . . 150
– Copies from . . . . . 150
– School of . . . . . 150
Hals the Younger, Frans . . . . 155
Hamilton, John George de . . 216
Hammer, Edmund Guido 239 339
Harrison, Alexander . . . . . 279
Hartmann, Ferdinand . . . . 232
Haug, Chr. Robert . . . . . 261
Hauschild, Max . . . . . 239
Heda, Willem Claesz. . . . . 151
Heem, Jan Davidsz. de . 140 141
– School of . . . . . 141
Heem, Cornelis de . . . . . 134
Heemskerck the Younger, Egbert van . . . . . 164
Heeremans, Thomas . . . . . 163
Heerschop, Hendrick . . . . . 161
Hegenbarth, Emanuel . . . . 249
Heinz, Josef . . . . . 210 336
Heiss, Johann . . . . . 213
Helst, Bartholomeus van der 171 172
– Attributed to . . . . . 334
Hennig, Gustav Adolf . . . . 338
Henrici, attributed to J. M. . . 304
Herrera the Elder (?), Francisco de . . . . . 329
Herrmann, Hans . . . . . 266
Herterich, Ludwig . . . . . 261
Heyde, Jan van der . . . . . 178
Heyser, Friedrich . . . . . 248
Hitchcock, George . . . . . 279
Hobbema, Meindert . . . . . 178
Hoecke, Copy from Jan van den . . . . . 333
Hoet, Gerard . . . . . 144
Hoff, Carl . . . . . 270
Hoffmann, Felicitas, née Sartori 301 302
Hofmann, Joh. Mich. Heinrich 240 241
Holbein the Younger, Hans . . 200
– Copies from . . . . 200 201
Hondecoeter, Melchior d' . 143 144
Hondecoeter, Gilles Claesz. d' 166
Hondt (Hondius), Abraham de 190
Hondt, Lambert de . . . . . 124
Honthorst, Gerard van . . . . 139
– Style of . . . . . 139
Horemans the Elder, Jan Joseph 122
Huchtenburgh, Jan van . 164 165

Hübner, Rudolf Julius B. 237 238 338
Huijsmans, Cornelis .. .. .. 128
Hutin, Charles .. .. .. .. 87
Huysum, Jan van .. .. .. .. 181

Isabey, Jean-Baptiste .. .. .. 309
Isenbrant, Adriaen .. .. .. 97
Italian School of the XVI. Century .. .. .. .. .. .. 39 324

Jacobsen, Juriaen .. .. .. .. 133
Jacoby, Paul .. .. .. .. .. 246
Jäger, Gustav .. .. .. .. .. 238
Jonson ⟨Janson, Janssens⟩ van Ceulen, Cornelis .. .. .. 166
Jardin, see Du Jardin
J H B ⟨Dutch painter⟩ .. .. .. 152
J M M ⟨Flemish painters⟩
Jongh, Ludolf ⟨Leuff⟩ Leendertsz. de .. .. .. .. .. .. 190
Jordaens ⟨Joerdans⟩, Hans .. 108
Jordaens, Jacob .. .. .. .. 114
— Style of .. .. .. .. .. .. 114
Jordan, Rudolf .. .. .. .. .. 250
Juanes, Studio of Juan de .. .. 329

Kalf, Willem .. .. .. .. .. 176
Kalckreuth, Graf Leopold von . 271
Kallmorgen, Friedrich .. .. .. 272
Kameke, Otto W. H. von .. 273
Kampf, Arthur .. .. .. .. 254
Kauffmann, Angelica .. .. .. 227
Kaulbach, Fritz August von .. 260
Keller, Ferdinand .. .. .. .. 270
Keller-Reutlingen, Paul Wilhelm 261
Kern ⟨Körne⟩, Anton .. .. .. 220
Kerrincx ⟨Keirincx⟩, Alexander 126
Kersting, Friedrich Georg .. .. 233
Kessel the Elder, Jan van .. .. 134
Keyser, Thomas de .. .. .. 166
Kiessling, Joh. Paul Adolf 244 339
Klengel, Johann Christian 228 337
Klinger, Max .. .. .. .. .. 266
Klomp, Aelbert Jansz .. .. .. 173
Knaus, Ludwig .. .. .. .. 264
Kneller ⟨Sir Godfrey⟩, Gottfried 90
Knupfer, Nikolaus .. .. .. .. 140
Koch, Joseph Anton .. .. .. 267
König, Hugo .. .. .. .. .. 261
Körne, see Kern
Koller, Jos. Rudolf .. .. .. 280
Koninck, Salomon .. .. .. .. 171
Koninck, Philips .. .. .. .. 173
Kops, Franz .. .. .. .. .. 246
Krell, Hans .. .. .. .. .. 207
Kriehuber, Josef .. .. .. .. 315
Kröner, Johann Christian .. .. 252
Krohg, Christian .. .. .. .. 280
Krodel, Matthias .. .. .. .. 207
Krüger, Joh. Heinrich Carl .. 340
Kügelgen, Gerhard von .. .. 232
Kuehl, Gotthard .. .. . 246 247
Kummer, Carl Robert .. .. 239
Kuntz, Gustav Adolf .. .. 268
Kupetzky, Johann .. .. .. 216
Kurzbauer, Eduard .. .. .. 257

Laer, Pieter van, called Bamboccio .. .. .. .. .. .. 151
Laermans, Eugène .. .. .. .. 281
Lairesse, Gérard de .. .. .. 135
Lancret, Nicolas .. .. .. .. 86
Lanfranco, Giovanni .. .. .. 46
Lang, Heinrich .. .. .. .. .. 256
Langhetti, Gio. Batt. .. .. .. 71
Lanzano, see Polidoro Veneziano
Largillière, Nicolas de .. .. .. 83

Lasch, Johann Carl .. .. .. 251
La Tour, Maurice Quentin de . 296
Le Brun, Charles .. .. .. .. 82
Leemputten, Frans van .. .. 281
Leermans, Pieter .. .. .. .. 187
Leeuw, Friedrich de .. .. .. 340
Leibl, Wilhelm .. .. .. .. 258
Leineweber, Anton Robert . .. 339
Leistikow, Walter . .. .. .. 266
Lelienbergh, Cornelis .. .. .. 148
Lely, Copy by Sir Peter ⟨van der Faes⟩, from van Dyck .. .. 117
Lenbach, Franz von .. .. .. 256
Leonhardi, August Eduard .. 242
Lessing, Carl Friedrich .. .. 269
Leypold, Carl Julius von . 238 338
Liberi, Pietro . .. .. .. 61 328
Lichtenheld, Wilhelm . . 255 340
Licinio, Bernardino .. .. .. 31
Licinio, Giovanni Antonio, see Pordenone
Lieb, see Munkacsy
Liebermann, Max . .. .. .. 265
Lier, Adolf .. .. .. .. .. 255
Liljefors, Bruno .. .. .. .. 281
Limborch, Hendrik van .. .. 150
Lin, Herman van ⟨Stilheid⟩ . .. 143
Lingelbach, Johannes .. .. .. 175
Liotard, Jean-Étienne . . 295 296
Lippi, Filippino, School of . .. 7
Lisse, Dirk van der .. .. .. 148
Lievens, Jan .. .. .. .. .. 170
Longhi, Barbara .. .. .. .. 21
Longhi, Pietro . .. .. .. .. 66
Loo, Jacob van .. .. .. .. 172
Loo, Jean-Baptiste . .. .. .. 331
Looten, Jan .. .. .. .. .. 173
Loth, Johann Carl . . 212 213 336
Lotto, Lorenzo .. .. .. .. 30
Lotto, Copy from . .. .. 30 324
— Style of Lorenzo .. .. .. 30
Lower German School of the XVI. Century .. .. .. .. 208
Luckx ⟨Luyx⟩, Carstian .. .. 121
Ludwig, Carl . .. .. .. .. 265
Lührig, H. F. Georg .. . 249 250
Lundens ⟨Lunders⟩, Gerrit . .. 174
Luti, Benedetto .. .. .. .. 59
Lys ⟨Lis⟩, Jan, called Pan . .. 193

Mabuse, see Gossaert
Maes, Nicolaes .. .. .. .. 176
Maffei, Guido von . .. .. .. 256
Magnasco, Alessandro .. .. 70
Makart, Hans . .. .. .. .. 268
Maler, Hans .. .. .. .. .. 201
Mantegna, Andrea .. .. .. 11
Manyoki, Adam .. .. .. .. 216
Maratta ⟨Maratti⟩, Carlo .. .. 53
—Attributed to Carlo and Carlo dai Fiori .. .. .. .. .. 327
Marées, Hans von . .. .. .. 257
Marescalco, Pietro ⟨lo Spada⟩ . 38
Marienhof, A. . .. .. .. .. 144
Marinus van Reymerswaele .. 94
Maron, Theresia Concordia, née Mengs .. .. .. .. . 297 304
Marseus, see Schrieck
Massys, Studio of Quinten .. 92
— School of ⟨Tapestries⟩ .. .. 320
Master AB .. .. .. .. .. 201
Master of the Death of the Virgin ⟨Joos van Cleve the Elder⟩ 93 94
Master of the Dresden Triptychon. .. .. .. .. .. .. 93
Master of the Hausbuch .. .. 198
Matthisen, Broder . .. .. .. 212
Matthäi, Friedrich . .. . 233 337

Max, Gabriel . . . . . 257
Mazzolini, Lodovico . . . . . 22
Mazzola, see Parmigianino
Mazzola, see Bedoli
Meditz, Carl . . . . . 250
Meer, see Vermeer
Meiren, Jan Baptist van der 124 333
Meissner, Adolf Ernst . . . . . 256
Melchers, Gari . . . . . 279
Meldolla, see Schiavone
Memling, Copy from Hans . . 92
— School of . . . . . 92
Mengs, Anton Raphael . . . . 224 296 297 304
Mengs, Ismael . . . . 219 303 304
Mengs, Theresia, see Maron
Menzel, Adolf F. E. . . . . 263
Merisi, see Caravaggio
Metsu, Gabriel . . . . . 183 184
Meulen, Adam Frans van der . 123
— Copy from . . . . . 123
Meunier, Constantin . . . . . 281
Meyer, Claus . . . . . 261
Meyerheim, Paul . . . . . 265
Michau, Theobald . . . . . 129
Michelangelo Buonarroti, Copies from . . . . . 16 324
Miel, Jan . . . . . 194
Mierevelt, Michiel Jansz. van . . 145
— School of Michiel Jansz. van 145
Mierevelt, Pieter . . . . . 145
Mieris the Elder, Frans van 184 185
— Copy from . . . . . 335
Mieris, Willem van . . . 186 187
Migliori, Francesco . . . . 64 329
Mignon, Abraham 213 214 336 337
Millet, François . . . . . 83
Minderhout, Hendrik van . . . 128
Modersohn, Fr. W. H. Otto . . 274
Möller, Andreas . . . . 217 337
Moeijaert, Claes . . . . . 167
Mola, Pier Francesco . . . 48 49
Molanus, Mattheus . . . . . 187
Molenaer, Jan Miense . . . . . 154
Molinari, Antonio . . . . . 62
Molinari, Giovanni Battista . . 61
Moll, Carl . . . . . 269
Momper, Joos de . . . . . 103
Monet, Claude Jean . . . . . 279
Monogrammist AB . . . . . 201
Monogrammist JHB . . . . . 152
Monogrammist JMM of 1638 . 118
Moor the Younger (?), Karel de 186
Mor (Moro), Antonis . . . . . 98
Morales, Luis de . . . . . 74
Morando, see Cavazzola
Moretto, Copy from Alessandro Bonvicino, called . . . . . 325
Moucheron, Frederik de . 177 335
— School of . . . . . 177
Moucheron, Isaac de . . . . . 177
Moya (?), Pedro de . . . . . 77
Mulier the Elder, Pieter . . . . 152
Mulier the Younger, Pieter, called Cavaliere Tempesta . . 163 164
Munkacsy, Michael . . . . . 269
Murillo, Bartolomé Estéban . . 77
— Copy from . . . . . 330
Mühlig, Meno . . . . . 339
Müller, Carl Wilhelm . . 244 245
Müller, Heinrich Eduard . 240 339
Müller, Moritz, see Steinla
Müller, C. H. Moritz . . . . . 241
Müller-Breslau, Georg . . . . 247
Müller, Richard . . . . . 249
Mytens, Attributed to Isack . . 147
Mytens, Martin von . . . . . 302

Naecke, Gustav Heinrich . . 233
Naldini, Battista . . . . . 18
Nattier, Jan Marc . . . . . 86
Nazari, Bartolo . . . . . 65
Neck, Jan van . . . . . 177
Neefs, Lodowijk . . . . . 130
Neefs the Elder, Peeter . . 130
Neefs the Younger, Peeter . . 130
Neer, Aert van der . . 167 168
Neer, Eglon Hendrik van der . . 179
Negri, Pietro . . . . . 64
Netscher, Caspar . . . . . 149
— Copy from . . . . . 333
Neyts ⟨Nijts⟩, Gilles . . 127 333
Nikkelen, Jan van . . . . . 165
Nogari, Giuseppe . . . . . 65
Nordgren, Axel . . . . . 252
Normann, Adelsteen . . . . . 253
North German School of the XVI. Century . . . . 207 208
North Italian School of the XVI. Century . . . . . 39
North Italian School ⟨spurious⟩, 326
North Italian School of the XVII. Century . . . . . 72 329
Nouwjnx ⟨Naiwjnx⟩, Herman . 194
Nuvolone, Carlo Francesco, called Panfilo . . . . . 70

Oberländer, Adam Adolf . . 258
Ochtervelt, Jacob . . . . . 191
Oechs, Joseph Dominicus . . . 315
Oehme, Ernst Ferdinand . . . 236
Oehme, Ernst Erwin . . . . . 243
Oehmichen, Hugo . . . . . 253
Oër, Theobald von . . . . . 238
Oeser, Adam Friedrich . . . 224
Olde, Hans Wilhelm . . . . . 273
Olivier, J. H. Ferdinand von . . 267
Oosterwyck, Maria van . 146 147
Oppermann, C. . . . . 310
Orbetto, see Turchi
Orley, Bernaert van . . . . . 94
Orizzonte, see Bloemen
Orrente, Pedro . . . . . 74
Ossenbeeck, Jan . . . . . 190
Ostade, Adriaen van . . . . . 154
— After . . . . . 154
— Style of . . . . . 333
Ostade, Isack van . . . . . 161
Oury, Jean Libert . . . . . 243

Padovanino, Alessandro Varotari, called . . . . . 60
— School of . . . . . 328
Pagani, Paolo . . . . . 70
Palamedesz., Style of Anthonie 146
Palamedes Palamedesz., called Stevaerts . . . . . 146
Palma Vecchio, Giacomo . . 29 30
— School of . . . . . 30 324
Palma Giovine, Jacopo . . . . 35
Palmezzano, attributed to Marco 10
Paltronieri, Pietro ⟨Mirandolese⟩ 326
Papperitz, Gust. Friedrich . . 338
Parmigianino, Francesco Maria Mazzola, called . . . . 26 27
— Copy from . . . . . 27
— School of . . . . . 324
Passerotti, Bartolommeo . . . 21
Pater, Jean-Baptiste-Jos. . . . 86
Paudiss, Christoph . . 211 212
Pauwels, W. Ferdinand . . . 243
Peeters, Bonaventura . . . . 127
Peeters, Gilles . . . . . 126
Pencz, Georg . . . . . 199
Pereyra, Vasco . . . . . 74
Perugino, School of Pietro . . 10

Peruzzi, Copy from Baldassare 19
Peschel, Carl Gottlieb . . . . 236
Pesellino, Style of . . . . . 6
Pesne, Antoine . . . . 85 331
Piazetta, Giovanni Battista 63 64
Piero di Cosimo . . . . . 7
Pietschmann, E. Max . . . . 248
Pignoni, Simone . . . . . 59
Pinturicchio, Bernardino di Betto Biagio, called . . . . . 10
Piombo, Copy from Sebastiano Luciani del . . . . . 19
Pippi, see Giulio Romano
Pittoni, Giovanni Battista . . 64
Platzer ⟨Plazer⟩, Johann Georg . 220
Plüddemann, Hermann . 250 340
Pochmann, Traug. Leberecht . . 232
Poel, Egbert van der . . . . 146
Poelenburgh, Cornelis van 138 139
— and Bout, Pupil of . . . . 139
Pohle, Friedrich Leon . . . . 245
Polidoro ⟨Caldara⟩ da Caravaggio ⟨?⟩ . . . . . 20
Polidoro Veneziano ⟨Lanzano⟩ . 32
Ponte, see Bassano
Poorter, Willem de . . . . . 153
Pordenone ⟨?⟩, Gio. Antonio Sacchi, called . . . . 30 31
Porta, see Salviati
Portelli, Carlo . . . . . 17
Pot, Hendrick Gerritsz. . . . . 151
Potasch, attributed to . . . . 335
Potter, Paulus . . . . . 175
— Copy from . . . . . 175
Pourbus the Elder, Frans . . . 96
— Style of . . . . . 96
Pourbus, Style of Pieter . . . . 94
Pourbus, Style of . . . . . 96
Poussin, Gaspard, see Dughet
Poussin, Nicolas . . . . 80 81
— School of . . . . . 81 330
Pozzo, Andrea . . . . . 53
Prell, Hermann . . . . . 247
Preller the Elder, Friedrich . . 272
Preller the Younger, Friedrich . 244
Preti, Mattia ⟨il Cavalier Calabrese . . . . . 56
Previtali, Andrea . . . . . 12
Procaccini, Camillo . . . . . 70
Procaccini, Giulio Cesare . . . 69
— School of . . . . . 329
Pröll-Heuer, Max Heinrich Eduard . . . . . 237
Putz, Leo . . . . . 263
Putz, Ludwig . . . . . 262
Puvis de Chavannes, Pierre C. . 278
Puyroche, Elise, née Wagner . . 279

Querfurt, August . . . . . 219

Rabending, Fritz . . . . . 340
Raeburn, Sir Henry . . . . . 90
Raffaello dei Capponi . . . . . 8
Raffaello Santi . . . . 18 19
— Copies from . . . . 19 324
— After ⟨Tapestries⟩ . . . 320 321
Raibolini, see Francia
Ramelli, Felice . . . . . 300
Ramenghi, see Bagnacavallo
Raphael, see Raffaello
Rasmussen, G. Anton . . . . 253
Raupp, Karl . . . . . 256
Ravesteyn ⟨?⟩, Jan Anthonisz. van 147
Rayski, Ferdinand von . . . . 238
Reichenbach, Woldemar Graf von 246
Reiner, Wenzel Lorenz . . . . 218
Reinhold, Bernhard . . . . . 339

Reiniger, Otto . . . . . 272
Rembrandt, Harmensz. van Rijn 168 169
— Copy from . . . . . 169 334
— School of . . . . . 169 334
— School and Style of . . . . 170
Reni, Guido . . . . . 43 44 286
— Copy from . . . . . 326
Retzsch, Friedr. Moritz Aug. . . 315
Reynolds, Sir Joshua . . . . . 90
Ribalta (?), Juan de . . . . . 330
Ribera, Jusepe de (Spagnoletto) 75
— Pupils and Style of . 75 76 329
Ricchi, Pietro (il Lucchese) . . 48
Ricci, Marco . . . . . 63 328
Ricci, Sebastiano . . . . . 62
Richter, Adolph . . . . . 340
Richter, Adrian Ludwig . 236 237
Richter, August . . . . . 338
Richter, Therese . . . . . 337
Ridolfi, Claudio . . . . . 38
Riefstahl, Wilhelm L. F. . 270 340
Riemerschmied, Richard . . . 262
Rigaud, Hyacinthe . . . . . 83
Rijsbrack, Peeter . . . . . 129
Ring, Pieter de . . . . . 183
Ritscher, Gottlob Moritz . . . 339
Ritter, Wilhelm Georg . . . . 246
Robert, Felicitas, née Tassaert . 298
Roberti, Ercole de' . . . . 10 11
— Copy from . . . . . 11
Roberti, Domenico . . . . . 55
— Style of . . . . . 327
Robusti, see Tintoretto
Roélas (Ruelas), Juan de las . . 74
Roepel, Coenraet . . . . . 150
Roessler (Rösler), Joh. Carl . . 233
Röting, Julius . . . . . 251 340
Roman School about 1550 . . . 20
Rombouts, Gilles (Jillis) . . . 162
Rombouts, Salomon . . . . . 162
Romeyn, Willem . . . . . 164
Roos, Johann Heinrich . . 212 336
— Attributed to . . . . . 336
Roos, Johann Melchior . . . . 215
Roos, Joseph . . . . . 224
Roos, Philipp Peter (Rosa di Tivoli) . . . . . 214 215 337
Rosa (?), Salvatore . . . . . 56
— School of . . . . . 56
Rosenfelder, C. Ludwig Jul. . . 263
Rossi, see Salviati
Rossi, Pasquale . . . . . 54
Rotari, Count Pietro . . . . . 66
Rotermund, Julius Wilhelm Ludwig (Bendemann) . . . . . 242
Rottenhammer, Johann . . . . 210
Rubens, Petrus Paulus . . 109—111
— Copies from . . 111—113 332
— Pupils and style of . . . 113 114
— Studio of . . . . . 111
Rudow, Gustav Ludwig . . . . 339
Rugendas, Georg Philipp . . . 216
Ruijsdael, Salomon van . . . . 153
Ruisdael, Jacob van . . . 161 162
— Attributed to . . . . . 334
— Copy from . . . . . 334
Ruthart, Carl . . . . . 213
Ruths, Joh. G. Valentin . . . . 274
Ruysch, Rachel . . . . . 180 181
Ryckaert the Younger III., David 121

Sabbatini, Lorenzo . . . . . 21
Sacchi, Andrea . . . . . 45
Saftleven (Sachtleven), Cornelis 189 190
Saftleven the Younger, Herman 141—143

Salvi, see Sassoferrato
Salviati, Francesco Rossi, called 18
Salviati, Giuseppe Porta, called 18
Samacchini, Orazio .. .. .. 21
Sandreuter, Hans .. .. .. .. 280
Sano di Pietro .. .. .. .. .. 8
Santa Croce, Girolamo da .. 12
Santi, see Raffaello
Sarto, Andrea del ⟨d'Agnolo⟩ .. 16
— Copies from .. .. .. .. 17
Sartori, see Hoffmann
Sassoferrato, Giovanni Battista Salvi, called .. .. .. 52 53
Savery, Roelant .. .. . 107 332
Savoye, Daniel de .. .. .. 83
Scarsellino, Ippolito Scarsella, called .. .. .. .. .. 24 25
Schalcken, Godfried .. .. .. 188
Schenau, Joh. Elias Zeisig, called 224 225
Schedoni ⟨Schidone⟩, Bartolommeo .. .. .. .. .. .. 27
Schenker, Jacques Matth. .. .. 247
Schiavone, Andrea Meldolla, called .. .. .. .. .. .. 37
Schick, Carl Fr. .. .. .. .. 270
Schidone, see Schedoni
Schietzold, Aug. Rob. Rud. .. 258
Schindler, Osmar .. .. .. .. 249
Schleich, Eduard .. .. .. .. 254
Schmidt, Johann Heinrich .. .. 297
Schnorr von Carolsfeld, Julius . 235
Schnorr von Carolsfeld, Ludwig Ferdinand .. .. .. .. .. 267
Schön, Friedrich Wilhelm . .. 340
Schönfeldt, Johann Heinrich .. 211
Schönherr, Carl Gottlob .. .. 241
Schönleber, Gustav .. .. .. 271
Scholtz, Julius . .. .. .. .. 241
Schoubroeck, Peeter .. .. .. 106
— Style of .. .. .. . 106 332
Schramm-Zittau, Rudolf .. .. 263
Schrieck, Otho Marseus van .. 173
Schröter, Bernhard . .. .. .. 246
Schuch, Carl .. .. .. .. .. 269
Schuch, Werner W. G. .. .. 258
Schurig, Karl Wilhelm . .. .. 338
Schuster, Ludw. Albrecht .. .. 241
Schwarz, Christoph .. .. .. 210
Scorel, Jan van .. .. .. .. 98
Seeman, Enoch .. .. .. .. 90
Seghers, Daniel .. .. .. .. 132
— Style of .. .. .. .. .. 333
Seiler, Carl Wilh. Ant. .. .. 259
Seiter, Daniel .. .. .. .. .. 214
Seybold, Christian . .. . 219 220
Seydel, Gustav Eduard . 251 340
Sienese School, XIV. Century 8 9
Sienese School, XV. Century .. 9
Sienese School about 1550 . .. 18
Signorelli, Studio of Luca . .. 9
Silvestre the Younger, Louis de 84 85
Simonson, David .. .. .. .. 243
Sirani, Elisabetta .. .. .. .. 49
Skarbina, Franz .. .. .. .. 265
Skreta, Karl .. .. . 210 211 336
Slevogt, Max . .. .. .. .. 262
Slingelandt, Pieter van . .. .. 186
— Style of .. .. .. .. .. 186
Smout the Younger, Lucas .. 129
Snayers, Peeter .. .. .. .. 123
Snyders, Frans .. .. .. .. 131
— Style of .. .. .. .. .. 131
Sohn, Wilhelm .. .. .. .. 252
Sole, Gio. Giuseppe dal .. .. 50
Solimena, Francesco .. .. 58 327
— Copy from . .. .. .. .. 328

Solimena, School of .. .. .. 328
Son, Joris van . .. .. . 133 333
Sorgh, Hendrik Martensz., called Rokes .. .. .. .. .. .. 190
South (?) German School about 1500 .. .. .. .. .. .. 202
South German School about 1600 210
Spada, Leonello .. .. .. 44 326
Spagnoletto, see Ribera
Spanish School of the XVI. Century . .. .. .. .. .. .. 74
Spanish (?) School, XVII. Century . .. .. .. .. .. 78 330
Sperling, Johann Christian . .. 219
Spitzweg, Carl .. .. .. .. 254
Stadler, Toni . .. .. .. .. 260
Stalbemt, Adriaen van . .. .. 108
Stanzione (?), Massimo .. .. 55
Steen, Jan . .. .. .. .. .. 183
Steenwijk the Younger, Hendrik van . .. .. .. .. .. .. 130
Steffan, Joh. Gottfried . .. .. 254
Steinhausen, Wilhelm A. Th. . 271
Steinla, Moritz Müller, called . 235
Sterl, Robert Herm. .. .. .. 248
Stöcklin, Christian . .. .. .. 227
Stoom, Mattheus .. .. .. .. 335
Stoop (?), Cornelis .. .. .. 141
Stoop, Dirck .. .. .. .. .. 141
Stooter, Cornelis . .. .. .. 183
Storck, Abraham .. .. .. .. 179
Stremel, Max Arthur Ferd. .. 248
Strobentz, Fritz .. .. .. .. 261
Strozzi, Bernardo (il Prete Genovese) .. .. .. .. .. .. 71
Strudel von Strudendorff, Peter 215
Stuck, Franz von . .. .. .. 262
Sturtzkopf, Franz . .. .. .. 273
Subleyras, Pierre .. .. .. .. 86
Suttermans, Style of Justus .. 115
Swanevelt, Herman van .. .. 194

Tamm, Franz Werner .. .. 215
Tassaert, see Robert
Tempesta, see Mulier
Teniers, Abraham . .. .. .. 122
Teniers the Elder, David .. .. 118
Teniers the Younger, David 119 120
— Copy from . .. .. .. .. 121
— Style of .. .. .. .. .. 121
Teniers the Younger, David, Nicolaes van Verendael and Carstyan Luckx . .. .. .. 121
Terborch (Ter Borch), Gerard 192 193
Theotocopuli, see Greco
Thedy, Max .. .. .. .. .. 273
Thiele, Johann Alexander .. .. 218
Thiele, Julius Arthur .. . 245 339
Thoma, Hans . .. .. .. .. 270
Thomas, Karl Gust. Adolf .. 339
Tiarini, Alessandro .. .. .. 44
Tibaldi, Pellegrino . .. .. .. 324
Tiepolo, Giovanni Domenico .. 69
Tilborch, Gillis (Egidius) .. .. 122
Tilius, Jan . .. .. .. .. .. 149
Tintoretto, Domenico Robusti, called .. .. .. .. .. .. 38
Tintoretto, Jacopo Robusti, called .. .. .. .. .. .. .. 36
— Copies from .. .. .. .. 325
— Studio of .. .. .. .. .. 36
Tischbein, Joh. Friedr. Aug. 227 228
Tisi, see Garofalo
Tiziano Vecelli (Titian) .. 27 28
— Copies from .. .. 28 29 324
Törmer, Benno Friedrich .. .. 338

Tol, Dominicus van .. .. .. 185
Tom Dieck, Aug. Christ. Hermann .. .. .. .. .. .. 243
Toorenvliet, Jacob . .. . 185 186
Torre, Flaminio .. .. .. .. 48
Tour, Maurice Quentin de la .. 296
Trevisani, Francesco .. .. .. 54
Triva, Antonio .. .. .. .. 49
Troy, François de . .. .. .. 83
Trübner, Wilhelm .. .. .. .. 271
Tura, Cosimo, . .. .. .. .. 10
Turchi, Alessandro ⟨l'Orbetto⟩ . 60
— School of .. .. .. .. .. 328
Tuscan School, XIII. Century . 8

Ubertini, see Bacchiacca
Uden, Lucas van .. .. . 125 126
Uhde Fritz von .. .. . 259 260
Ulft, Jacob van der .. .. .. 194
Uitenwael, see Utenwael
Umbrian School of the XV. Century . .. .. .. .. .. .. 9
Unknown Artists of the XVIII. and XIX. Centuries ⟨Miniatures⟩ .. .. .. .. . 304—317
Unger, C. Fr. Hans .. .. .. 249
Upper German ⟨?⟩ School about 1500 . .. .. .. .. .. .. 202
Upper German School about 1600 210
Utenwael, Joachim Antonisz. .. 99
Utrecht, Adriaen van .. .. .. 132

V. E. ⟨Monogrammist⟩ .. .. 81
Vaccaro, Andrea . .. .. .. 55
Vaillant, Wallerant .. .. .. 135
Valdés Leal, Juan de .. .. .. 78
Valentin .. .. .. .. .. .. 51
Valckenborch, Maerten van .. 96
Vanni, Francesco . .. .. .. 18
Varotari, see Padovanino
Vautier, Benjamin . .. .. .. 252
Vecchia, Pietro .. .. .. 61 328
Vecelli, see Tiziano
Veerendael, Nicolaes van . .. 134
Velazquez, Diego . .. .. 76 77
Velde, Adriaen van de . .. .. 178
Velde the Younger, Willem van de 177
Venetian School, about 1500 .. 13
Venetian School, XVI. Century 32 33 325
Venetian School at the end of the XVI. and beginning of the XVII. Century . .. .. 38 325
Venetian School, XVIII. Century 329
Venne, Adriaen van de .. .. 147
Venus, August Leopold . 245 339
Verboom, Adriaen H. . .. .. 175
Verelst, Pieter . .. .. .. .. 148
Verkolje, Jan . .. .. .. .. 179
Verkolje, Nicolaes .. .. .. 181
Vermeer ⟨van der Meer⟩ van Delft, Jan .. .. .. .. .. 147
Vermeer ⟨van der Meer⟩ the Elder van Haarlem, Jan .. .. .. 153
Vermeer ⟨van der Meer⟩ van Haarlem the Younger, Jan .. 165
Vernet, Claude-Joseph .. 86 331
Veronese, see Bonifazio
Veronese, Paolo Caliari, called 33 34
— Copies from .. .. .. .. 325
— Heirs of .. .. .. .. 34 325
— School of .. .. .. 34 35 325
Verschuring, Hendrick . .. .. 143
Vertangen, Daniel . .. .. .. 139
Viani, Domenico Maria .. .. 51
Victor, Jacomo .. .. .. .. 173
Victors, Johannes . .. .. .. 173
Vinnen, Carl . .. .. .. .. 274

Vinckeboons, David .. .. .. 108
Vlieger, Simon de .. .. .. .. 167
Vogel, Christian Leberecht .. .. 228
Vogeler, Joh. Heinrich .. .. .. 275
Vogel von Vogelstein, Carl .. 234 235 338
Vois, Arie de .. .. .. .. .. 183
Voltz, Friedrich Johann .. .. 255
Vonck, Jan .. .. .. .. .. 176
Voort, Cornelis van der .. .. 166
Vorstermans (?), Johannes .. .. 144
Vos (?), Maerten de .. .. .. 331
Vos, Pauwel de .. .. .. .. 132
Vouet, Simon .. .. .. .. .. 80
Vranx (?), Adriaen .. .. .. 332
Vriendt, see Floris
Vries, Abraham de .. .. .. 166
Vroom, Cornelis .. .. .. .. 152
Vroom (?), Mattheus .. .. .. 123

Wagner, Maria Dorothea, née Dietrich .. .. .. .. .. .. 224
Wagner, see Puyroche
Walch, Johann .. .. .. .. .. 310
Waldmüller, Ferdinand Georg .. 267
Watteau, Antoine .. .. .. .. 86
Wauters, Emile .. .. .. .. 296
Weber, Anton .. .. .. .. .. 339
Weenix, Jan Baptist .. .. .. 174
— Style of .. .. .. .. .. .. 335
Weenix, Jan .. .. .. .. .. .. 179
Wegener, Joh. Friedrich Wilh. 338
Wehme, Zacharias .. .. .. .. 207
Weiser, Josef Emanuel .. .. 259
Weishaupt, Victor .. .. .. 260
Weller, David Friedrich .. .. 298
Wendler, Friedrich Moritz .. .. 338
Wenglein, Josef .. .. .. .. .. 340
Werff, Adriaen van der .. 191 192
Werff, Pieter van der .. .. .. 192
Weser, Ernst Christian .. .. 316
Weyden, Studio of Roger van der 92
Wichmann, Adolf Friedr. .. .. 339
Wiebke, Bartholt .. .. .. .. 195
Wierusz-Kowalski, Alfred von 260
Wilberg, Christian .. .. .. 264
Wildens, August .. .. .. .. 249
Wildens, Jan .. .. .. .. .. 125
Willarts, Adam .. .. .. .. 107
Willmann, Michael .. .. .. 212
Winberg, M. .. .. .. .. .. 310
Wislicenus, Hermann .. 251 340
Wit, Jacob de .. .. .. .. .. 181
Wolfvoet, Victor .. .. .. .. 118
Wouwerman, Philips .. .. 155—160
— Copies from .. .. .. .. 334
Wijck, Thomas .. .. .. .. 155
Wijnants, Jan .. .. .. .. .. 161
— Attributed to .. .. .. .. 334
Wytmans, Mattheus .. .. .. 144

Zampieri, see Domenichino
Zeisig, see Schenau
Zimmermann, Aug. Albert .. 267
Zimmermann, Aug. Richard .. 255
Zimmermann, Aug. Robert .. 255
Zimmermann, Ernst K. G. .. 261
Zügel, Heinrich Joh. .. .. 260 261
Zurbaran, Francisco de .. .. 76
Zwintscher, Oskar .. .. .. .. 249

# FIRST FLOOR

| Room | |
|---|---|
| ES | Entrance Hall. French painters of the XVIII. Century |
| A | Raphael. The Sistine Madonna |
| B | Italian painters of the XVI. and XVII. Centuries |
| C | Italian painters of the XVI. and XVII. Centuries |
| D | Italian painters of the XVI. Century ⟨Venetian room⟩ |
| E | Italian painters of the XVI. and XVII. Centuries ⟨Correggio room⟩ |
| F | Italian painters of the XVII. Century ⟨Carracci room⟩ |
| G | Cupola room. Italian artists of the XV. and XVI. Centuries. Raphael Tapestries |
| H | Flemish painters of the XVII. Century ⟨Rubens room⟩ |
| J | Flemish painters of the XVII. Century ⟨Jordaens room⟩ |
| K | Dutch painters of the XVII. Century ⟨Rembrandt room⟩ |
| L | Dutch and Flemish painters of the XVI. and XVII. Century |
| M | Dutch and Flemish painters of the XVII. Century |
| N | German, Flemish and Dutch painters of the XV. and XVI. Centuries ⟨Holbein room⟩ |
| O | German painters of the XVI. Century ⟨Cranach room⟩ |
| P | Flemish, Dutch and German painters of the XVI. to XVIII. Century |
| Q | Flemish, Dutch and German painters of the XVI. to XVIII. Century |
| RS | Italian painters of the earlier and later Schools |
| IZ | Inspector's room |
| 1 | Italian painters of the XV. Century |
| 2 | Italian painters of the XV. and XVI. Centuries |
| 3 | Italian painters of the XVI. and XVII. Centuries |
| 4 | Italian painters of the XVII. Century |
| 5 | Italian painters of the XVI. and XVII. Centuries |
| 6 | French painters of the XVII. and XVIII. Centuries ⟨Claude Lorrain⟩ |
| 7 | Dutch painters of the XVII. and XVIII. Centuries ⟨Van der Werff⟩ |
| 8 | Dutch painters of the XVII. Century ⟨Mieris⟩ |
| 9 | Dutch painters of the XVII. Century ⟨Poelenburgh⟩ |
| 10 | Dutch painters of the XVII. Century ⟨Vermeer of Delft⟩ |
| 11 | Dutch painters of the XVII. Century ⟨Ruisdael⟩ |
| 12 | Dutch painters of the XVII. Century ⟨Hobbema⟩ |
| 13 | Dutch painters of the XVII. Century ⟨Potter⟩ |
| 14 | Dutch painters of the XVII. Century ⟨Rembrandt⟩ |
| 15 | Dutch painters of the XVII. Century ⟨Dou⟩ |
| 16 | Dutch painters of the XVII. Century ⟨Ostade⟩ |
| 17 | Dutch painters of the XVII. Century ⟨De Heem⟩ |
| 18—20 | Flemish painters of the XVII. Century |
| 21 | German, Flemish and Dutch painters of the XVI. and XVII. Centuries |
| 44—46 | Italian and French painters of the XVII. Century |
| 47—51 | Various Schools |

57-R190Lb

FIRST FLO

GETTY RESEARCH INSTITUTE
3 3125 01023 6624